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LITERATURE

The English Village Community examined in its Relations to the Manorial and Tribal Systems and to the Common or Open Field System of Husbandry. By Frederic Seebohm. (Longmans & Co.)

A few years ago such books as this were not possible. The history of England was studied with no attention whatever to the underlying basis of the people's existence. When the people were alluded to it was as the partisans of this or that chief, the leaders or followers in this or that rebellion. But as to how the State existed, upon what pillars it was supported, no student cared to know and no historian essayed to relate. Now, happily, all this is changed. The "making of England" was a somewhat different process from that portrayed in the old writers; it was made as much by the plough and the villager as by the sword and the knight, its strength and capabilities rested as much upon village institutions as upon the central governing power.

It is not too much to affirm that it is chiefly owing to the researches of Sir Henry Maine into comparative law and custom that this change has come about, and when in his recently published book he expressed a hope that his own labours may have had something to do with what Mr. Seebohm and others are now carrying on, he practically stated the actual position of affairs. Sir Henry Maine took some typical examples of agricultural operations existing now in our midst, and by their close parallel with some other examples in our Indian empire he at once bridged over the time between now and the Aryan past, and declared these modern English evidences to belong to a very ancient period. They must have existed, he practically says, from the first colonization of Britain by the Anglo-Saxons. Mr. Seebohm now steps into the breach and fills up with some remarkable evidence all that long period between now and the first dawn of English history. He proceeds warily. Commencing with a modern example to be found in the township of Hitchin, in Hertfordshire, he goes back step by step, sometimes by very slender threads, to Domesday times, and after throwing some most remarkable flashes of light upon this the greatest of English historical documents,

he goes still further back into Saxon times, until he reaches to within a few years of the mission of St. Augustine. And what he sees everywhere throughout this long period, at each stage where his laborious researches have discovered documentary evidence hitherto unnoticed by historians—unnoticed, that is, because not understood—what he sees constantly repeated throughout all changes of political history is the manor of the lord with a village community in villenage upon it.

This result of the chronological method pursued by Mr. Seebohm is substantially different from that obtained by the comparative method. The former tells us of serfdom and villenage under a despotic lord, tells us of the manor as the principal feature and the village community in serfdom under the manor; the latter tells us of a free village community with the lord gradually encroaching upon the governmental powers of the villagers, and slowly growing from "primus inter pares" to the feudal chief as known in history. This is the difference in economical history. In political history there is something more widely different still in the results of the two methods. Mr. Seebohm under his chronological method restates with modifications the theory ably put forward by Mr. Coote, that English history is a continuity from the history of Roman Britain; the comparative method ranges itself to a considerable extent on the side of those who claim that English history commenced in the continental England, Frisia, and that when it transferred itself geographically to Britain it had nothing to say to the history of Roman or Celtic Britain, but quickly closed that record and commenced its own new chapter upon its old continental lines. The points of discussion occupied by Mr. Seebohm's book are therefore sufficiently numerous to warrant the careful attention of those scholars who have been leading the van of English historical thought, and we may say at once that the elaborate research, the close reasoning, and the careful exposition, both in the text and by means of the exceedingly valuable maps and diagrams, are well worthy of the important subject with which they deal.

Although Mr. Seebohm has bridged over, so to speak, the period between modern survival and ancient practice by his long and laborious researches, and although he reclaims from almost all branches of literature—poems, chronicles, charters, laws, and glosses—some most significant items of economic history, yet we cannot help observing that his severely chronological method has led him to some results which are still open to considerable criticism. The whole subject, however, is so complex and so new to historical studies that if we venture to point out some few positions which it appears to us are not wholly tenable, it is by no means as a mere matter of criticism, but rather as an effort towards the elucidation of one of the most interesting problems in English history. Let us, therefore, look at Mr. Seebohm's process. He takes the township of Hitchin as a modern type of the ancient village, and, working backwards from this, he raises a magnificent superstructure which ultimately leads us to the Roman manorial system—a village community not free and equal, but in serfdom under a manor with its lord; just

such as the Roman empire possessed in the conquered parts of Germany, and such as the "Germania" of Tacitus did not possess. There is a great deal to be said in favour of Mr. Seebohm's remarkable evidence as to the contact of the free village community with Rome—sufficient, indeed, to suggest the necessity of a re-examination of early English history. But to begin at the beginning of this evidence, we may well ask, Is the township of Hitchin the true type of the modern survival of the village community in England? Looking at the question of "survival," as Mr. Tylor has defined it, we know in the first place that no one example can be considered typical of the archaic original. Other examples have an equal right to be placed alongside of the Hitchin example. There are, for instance, the manors of Aston and Cote in Oxfordshire, of Southease in Sussex, of Congresbury and Paxton in Somersetshire, whose distinguishing feature of agriculture points to a yearly distribution of the land by lot, and not to a constant individual holding. And there is something beside the method of agriculture, at all events in the instance of Aston and Cote. There is here the right, attached to the holding of the land-strips, of attendance and of voting in the manorial court, which, under its significant title of "Sixteens," is absolutely independent of the lord. If, therefore, Mr. Seebohm had commenced with the modern example of Aston and Cote, he assuredly would not have found a village community in serfdom under a manor. But stepping outside the influences of individual examples, which are, and can be, archaically true only in part, there is ample evidence to prove that the typical village community was composed of villagers who possessed lands as of right, which no lord could upset or quash—villagers who sat and voted in the village council for the admittance of new villagers, who could not alienate their holdings except to a co-villager or to a relation, who conducted the periodical distribution of lands, and who regulated the mode of agriculture. We cannot, it is true, take all these attributes of the village community back to the time of Ethelbert's laws, as Mr. Seebohm has taken the attributes of the villager in serfdom; but that necessary piece of work may yet be accomplished, and even if not, we know that the attributes of the free villager must have come from the earliest times, because the economical history of later ages forbids us to suppose that they were created during mediæval times, and far more because comparative history allows us to see in this English evidence very near parallels to evidence derived from the arrested progress of the East.

It is, in point of fact, by noting where Mr. Seebohm's chronological method clashes with the comparative method that we think we can discover a breakdown. As a summary of his general position the following passage may very well be taken:—

"Imagine a free village community taking equal lots, and holding these lots, as land of inheritance, by allodial tenure, and with equal division among heirs, how could the equality be possibly maintained? One holder of a yardland would have seven sons and another two and another one. How could equality be maintained generation after generation?.....How could the

contents of the yard-land remain the same on the same estate for hundreds of years, notwithstanding the increase in the number of sharers in the land of the free village community?"

This is really the crucial point of Mr. Seebohm's theory. English economical history does not answer his questions, and therefore he narrows his subsequent researches in order to meet the difficulty. But the true answer is to be found in the first place by removing a fallacy from the statement. The status of a villager was determined not by the holding of land-strips, but by the owning of a homestead. Mr. Seebohm always sees an individual possession of scattered land-strips in the open fields; but these land-strips, as a great deal of evidence shows—e.g., Ducange *sub voce* "Hida"—were indissolubly connected with the possession of a homestead. The land-holding would remain the same size though the homestead increased or decreased in number of members. The family, not the individual, was the unit of the village community. This is what Mr. Seebohm has lost sight of throughout his researches. He sees only the representative of the family, and not those who partook of the common meal, who worshipped at the domestic hearth, who had their rights in the family homestead, all of which items of archaic life have left distinct traces in English custom. In the next place the answer is to be found by an appeal to the lesson of comparative history. When the family grew in size too great to be supported by its own land-strips, it broke off from the parent stem and resettled. If it settled in the village new land was taken in from the waste, new allotments were made of the arable, a new homestead was built by the co-villagers, and a new stock of oxen and seeds and utensils was contributed, not by the lord, but by fellow villagers. This again is to be seen in English customs, and that the agricultural population was not in excess of the requirements of such a practice Mr. Seebohm furnishes some useful evidence. If, on the other hand, no new settlement could be made in the village, the overcrowders, as we may call them, became degraded in rank, just as Mr. Tupper has explained that the Punjabi villagers became degraded under exactly similar circumstances, an important fact which would account for much of the serfdom of which Mr. Seebohm has to tell. Or in early times, when England was scarcely yet colonized—before the Harlings of Norfolk and Kent had migrated to the Harlingtons of Bedfordshire and Middlesex, before the Brentings, the Banings, and the Haelsings had separated into several distinct communities, still to be traced on the map—the overcrowders went their own way and founded a home for themselves, a process of which Sir John Phear has given a picture from the actual practice in Indian village communities.

What we have to ask, therefore, is, Does Mr. Seebohm's accumulation of evidence of the open field system, obtained with so much insight from Tusser, from 'Piers the Plowman,' and from such a wonderful picture as he draws from the dream of Edward the Confessor on his deathbed at Westminster, fit in so exactly with the theory of the village community in

serfdom under a manor—does it so gradually follow the initial example of Hitchin or the example at Winslow—as to preclude it from fitting in with the theory of a free village community, or as to preclude it from being considered the earlier phase of such examples as Aston and Cote? Nowhere do we get from early authorities any distinct and full account of the village system, and hence what we find by a process of laborious research are only parts of an extensive and complex whole. Mr. Seebohm lays great stress upon that portion of the village community represented by the open field system of cultivation, but this is not all that remains. There is the completion of the archaic village—its homestead, its system of government, its early expansion, its later breaking up, its scattered traces and relics.

There is one other subject which we ought to touch upon before closing our notice of this important work, and that is the Roman village community. Sir Henry Maine, in his 'Early Law and Custom,' says:

"The impression left on my mind by a variety of passages in the Roman legal records is that if a Roman lawyer had been asked to take into his mental view a number of persons having rights together over the same property, he would have contemplated them not as enjoying it in turn, but as dividing it at once between them";

that is, in other words, that a village community was unknown to the Roman lawyer. Mr. Coote, who goes as far as any authority in the re-establishment of the Romans in Britain, nowhere lays claim to a village community under Roman rule. But Mr. Seebohm introduces a new view of the question. He sees in the German tribes conquered and brought to subjection by the Romans the exact type of the village community in serfdom which he finds repeated in England about one hundred years after the Saxon conquest. And hence he concludes that these German village communities in serfdom under a manor, which are based upon Roman influence, supplied the materials for the establishment of the same village community in serfdom in England. It is difficult, indeed, to over-estimate the importance of Mr. Seebohm's new contribution to one of the most vexed questions in English history. We think that he does not allow here, as in other places that we have pointed out, sufficient scope for the evidence of comparative law and history. For instance, the English lawyer of twenty-five years ago could not, any more than the Roman lawyer of twelve or fourteen hundred years ago, contemplate the system of co-operative tenure now known as the village community; he could not comprehend that the Hindu village system was so essentially different from the English legal system of land tenure as to be an entirely unknown factor in his legal knowledge; he could not comprehend that Irish land tenure was based upon legal conceptions entirely distinct from those incidental to English land tenure. And yet what Sir John Davis and Spenser saw going on in Ireland in Elizabeth's reign has been repeated within the days of the present ministry, and the Hindu village system is now a recognized factor in Hindu government and the key to not a few of the unsolved problems of the economic history of the Western world. If English conquest and Mohammedan conquest have passed over

India and left the village community pretty nearly intact, why should not Roman conquest have so passed over Germania, so that when it sent its sons forth to conquest and to settlement it should have sent them as freemen and not as slavish imitators of their own conquerors?

Again, we think that Mr. Seebohm is apt at times to argue too strictly upon facts which may be viewed in more than one light. Thus the comparison between Bavaria and Syria, both once under Roman rule, "where a custom for the father to hand over the whole or a part of the family holding to a son during his lifetime also occurs," loses its value when, as was pointed out in our columns a few weeks back, this same custom is known to exist in India and Norway, both un-Romanized lands; and with regard to continuity of occupation being shown by Roman remains found upon later village holdings, there are the all-important questions to ask: Are these remains those of settlers or of conquerors? Do they relate a story of continuity or a story of a sharp fight for existence and an ultimate overwhelming? But setting aside there and the other questions we have raised, the broad fact remains that the village community is by Mr. Seebohm brought within the range of Roman influence; and this fact once permanently proved must assuredly lead up to some conclusions with regard to early English history which will, on the whole, follow the lines of Mr. Coote rather than those of Mr. Freeman.

Françoise de Rimini, dans la Légende et dans l'Histoire. Par Charles Yriarte. (Paris, Rothschild.)

THE production at the Opéra Français of M. Ambroise Thomas's 'Françoise de Rimini' naturally called attention to the legend immortalized by Dante in the fifth canto of the 'Inferno,' and suggested to M. Yriarte's publisher that no one could better satisfy the curiosity of the public respecting the story that served for motive to the poet than the learned author of 'Rimini.' Indeed, M. Yriarte had already treated the subject in that work, though, of course, only incidentally. In the present dainty little volume he has recast his materials, and in doing so his narrative has dropped its episodic character and takes the position of a study conscientiously worked out. He examines the various versions of the story to be found in Italian literature, and cites the documentary evidence which the research of recent years has brought to light. This latter, it must be admitted, is not copious, since even the place of the murder is uncertain. On this very point a sharp controversy has been carried on between Dr. Luigi Tonini, the librarian and historian of Rimini, and Monsignor Marino Marini, the Prefect of the Archives of the Vatican.

Seeking to discover what are the historical facts of Dante's episode, M. Yriarte divides his subject into five sections, entitled respectively "Origine des Deux Familles," "La Divine Comédie," "Dante et la Françoise," "Où le Meurtre a-t-il eu lieu?" and "Conclusion." The first gives a rapid sketch of the political state of that part of Italy, on the shores of the Adriatic, of which Ravenna and Rimini were the principal cities, and shows the position of the actors in the

tragedy. We are then presented with such biographical facts as are known respecting them; and here M. Yriarte succeeds in giving us clear notions concerning their identity where former writers have sometimes fallen into confusion. For instance, Boccaccio states Francesca to be the daughter of Guido il Vecchio instead of Guido il Minore; and, to take a more modern instance, Carlyle in his 'Heroes and Hero-Worship' pictures Francesca seated on the knee of the poet of the 'Divine Comedy.' Now, we may be certain that if ever the *Sciencato* had caught them in that position Paolo might have died quietly in his bed, for Dante would have assuredly taken his place in the fifth circle. The mistake arose from Carlyle confounding Guido Novello (from whom Dante received hospitality during the last years of his life) with Guido il Minore, who was his grandfather. If the latter had been the friend of Dante, Francesca could well have sat upon his knee "a bright, innocent little child." One might have thought, however, that a little consideration would have sufficed to set aside the supposition, remembering that the murder took place in 1285, Dante then being twenty years of age. He wrote the first cantos of the poem, containing the Paolo and Francesca incident, in 1300, seventeen years before he found refuge at Ravenna, in the palace which had been the home of Francesca. In verifying the story it is important to fix the dates both of the tragic climax and the other events in the lives of the actors. Research in this direction has been rewarded by a certain measure of success, but it is to be feared the majority of Dante's readers will give small thanks to the investigators. They have shown that the poet's few sharp touches and even more masterly suggestions were taken straight from nature, but in doing so have they not dissipated the atmosphere of sentiment and romance which floated around the ill-fated pair? The pitiless dates are these: Francesca was married to Giovanni di Malatesta (*il Sciencato*) in the year 1275, and was killed ten years afterwards, in 1285. Paolo il Bello was born in 1252; in 1269 he married Orabile Beatrice, daughter of Uberto, Count of Chioggia; consequently in 1285 he was thirty-three. The date of Francesca's birth is not known; supposing her to have been married at eighteen, it follows she was twenty-eight at the time of her death. So that the two lovers, whom painters and sculptors represent in the earliest spring-tide of youth—and in so doing follow in the spirit of the poet's conception—were, in point of fact, she a matron who had been married ten years, and he a family man of three-and-thirty. At one point of the narrative, however, an incident is mentioned which suggests that Francesca may not really have been so old as above stated. Her marriage took place after the battle of Trentola, in which her father was victorious. The evidence respecting the position of Malatesta da Verucchio is uncertain, but whether to cement the alliance of the Polentas and Malatestas, or as a pledge of their reconciliation, it was arranged that Guido da Polenta should give his daughter in marriage to Giovanni, the son of Malatesta. Now Boccaccio, who first relates the details of the story, states that Francesca was married by proxy, Paolo

taking his brother's place at the altar. It is true, he says this was a stratagem, because her father feared she would not consent to marry a man so ill-favoured as the *Sciencato*; and it is added that she did not find out the deceit till she awoke the morning after her marriage and saw Gianciotto lying beside her. Boccaccio's narrative, containing several circumstances which are, to say the least, highly improbable, can scarcely be accepted as an authentic account of the case; still, some of the incidents he relates may correspond to the actual events. Therefore the fact of Francesca having been married by proxy may be true, though instead of being a trick it is possible she was not of marriageable age, and that Giovanni was then engaged in some campaign requiring his presence in the field, in which case his brother might take his place at the ceremony of betrothal. It is altogether improbable, considering his brilliant reputation as a military commander, and remembering that he was known as the *Sciencato*, that Francesca should not have been aware of his deformity, and then when the handsome Paolo presented himself she would not have failed to detect the imposture, unless, indeed, she had not yet left the nursery. Still, this hypothesis, while it might leave her at her death on the threshold of womanhood—she bore one child to Giovanni—would nevertheless not alter the position of Paolo as a married man and father of a family.

Whatever may have been the precise facts on which the legend is founded, we may continue to accept Dante's version as artistically true, as perfect in itself. The story made a strong impression on the popular imagination at the end of the thirteenth century in Italy, possibly on account of the position of the actors, and also from the special charms of beauty and manner of the heroine; and Dante, seeing the artistic value of the motive, treated it in such a manner that all succeeding generations have justified the inherent beauty of the conception. "Le droit de poètes," remarks M. Yriarte, "est incontestable, à la condition qu'ils aient du génie." And he concludes:—

"Ne cherchons plus à rattacher à la terre ces figures qui planent dans la poésie, et ne nous étonnons point de ne trouver ni le tombeau de Juliette ni le balcon de Roméo. Si l'histoire a ses droits, si la vérité est immortelle, et si

— Ceux qui se sont passés d'elle
Ici-bas ont tout ignoré,

l'art est souverain, et la génie est roi. En vain nous voudrions évoquer ces touchantes images et leur rendre leur physionomie vraie: les poètes les ont prises à la terre et les ont emportées d'un bond vers la postérité. Si les âmes sensibles ont été froissées en apprenant certaines vérités cruelles dont il me semble difficile de douter, qu'elles se consolent en songeant que, par un merveilleux privilège du génie, c'est la fiction qui est devenue vraie et c'est elle qui reste immortelle. Tous les traits exacts et nouveaux qu'on serait tenté d'ajouter ne feront que diminuer le prodigieux relief et la vie surnaturelle que conservent jusque dans la mort 'les deux âmes désolées qui ne seront jamais séparées.'"

The *livrette* is set forth with all the luxury of wide margins, ornamented borders, and archaeological illustrations. It is also adorned by facsimiles of designs by Ary Scheffer and Ingres for their well-known pictures taken from the story of Paolo and Francesca. The three designs by Ingres show his careful

method of working out a composition, but neither they nor the drawing by Scheffer are likely to satisfy students of Dante. In treating their respective subjects both the Dutch and the French painter had Flaxman's outlines of the two incidents in their minds. Ingres has adhered more closely to the conception of the great English designer, and if in so doing he has lost some of the beauty of line of his predecessor, he has kept his dramatic force of presentation. Scheffer, who from the arrangement of the group of the lovers also had Flaxman's design in his eye, has in attempting a different composition not only destroyed the force of Dante's narrative, but produced a design which is hopelessly feeble and incoherent. Instead of the grand figure of Dante stretched at full length on the earth—"E caddi come corpo morto cade"—we have Dante and Virgil standing in attitudes of aimless uncertainty.

Handbook of Pali: being an Elementary Grammar, a Chrestomathy, and a Glossary.
Compiled by O. Frankfurter, Ph.D.
(Williams & Norgate.)

SINCE the publication, in 1875, of the late Prof. Childers's 'Pali Dictionary,' which marks an era in the history of Pali studies, much good work has been done in this new field of Oriental research. The labourers, it is true, are not many; but the religious and historical records of early Buddhism which they have made, and are making, accessible to students by the publication of Pali texts, and of translations from such texts, are valuable materials, scarcely inferior in importance to the Vedic texts themselves. As Pali literature is rich, as Pali MSS. are easily accessible in this country, and as Buddhism can boast more votaries than any other Oriental religion, it may be presumed that many desirous of gaining an insight, from the original sources, into the teaching of Buddha would have taken up the study of Pali but for the want of a trustworthy grammar. This want, long and keenly felt, has now been supplied by the publication of Dr. Frankfurter's 'Handbook of Pali.'

The author has taken great pains in setting before the learner as full an outline of the grammatical forms of the language (pp. 1-78) as previous publications on the subject and his own study of Pali books enabled him to bring together. He has also done wisely in following the sensible precedent set by continental grammarians, who have used the Roman character throughout for the representation of Pali words; while the addition of a chrestomathy (pp. 81-150) and a glossary (pp. 153-179) is sure to be welcome to all beginners who have no easy texts or Childers's dictionary at hand.

The absence, however, of an exhaustive table of *errata* is a serious blemish, which greatly impairs the usefulness of the book. There is, in fact, hardly a page free from misprints. In a work intended to be a guide for beginners the most scrupulous correctness, even in minor matters, ought to be aimed at. What are we to think of the trustworthiness of a Pali grammar in one page of which such mistakes as *uccate*, *ganhati*, and *bubbukati* occur, and in which two forms of the third person plural optative of *kri* are given as *kareyyam* and *kubbeyam*?

The unpretending 'Elements of Pali Grammar,' by J. Gray, recently published at Rangoon, compares, indeed, for correctness favourably with Dr. Frankfurter's manual. We doubt also whether texts containing tedious repetitions, such as occur, *e.g.*, at p. 101 f., ought to have a place in a chrestomathy. The selection of passages more to the purpose could not have been a matter of difficulty. We would further say that the author would have done well if he had accompanied the texts with some grammatical and explanatory notes. How else is the learner to know, *e.g.*, what is *viharemu* ('Moraparittam,' p. 92), as no account is given of this archaic form in the grammar? To select only one example from the many *errata* in the chrestomathy, the words *pan udānam* (p. 103, l. 10) are all the more misleading as the learner will obviously look for the separate words *pana* and *udānam*, which are both given in the glossary, whereas the word *panūdanam*, which is the correct reading, is omitted from it. Both author and publishers deserve the thanks of all students of Pali for the excellent tables of alphabets at the end of the book; for no one who wishes to read Pali MSS. can dispense with a thorough knowledge of the Sinhalese, Burmese, and Cambodian characters.

Sinners and Saints. By Phil Robinson. (Sampson Low & Co.)

MR. ROBINSON is a lively writer who dislikes beaten tracks and accepted opinions. Having journeyed through the United States, he desires to say something new about them. There is little in the North American continent that has not been set forth with as great minuteness as the incidents in the regular Swiss round. In order to say something new it is almost indispensable to have recourse to paradox. Mr. Robinson, not being able to tell stories more startling than those told by his predecessors, has elected to tell a part of his story in a new way. He visited Mormonland, as many have done before him, and, as many have also done, he has retailed his experiences and impressions. Sixteen out of the twenty-nine chapters in his work deal with the Mormons, and if in his work he had communicated what he thought of the Mormons, he would have given to the public all the fresh matter that he has at command.

Mr. Robinson omits many of the trivial details which abound in the ordinary book of travels through the North American continent; yet he does not refrain from stating particulars about the trip from New York to Chicago which few persons will care to read. Nor does he retain his self-command when Chicago is reached; that city is a wonderful city, but it is one which has seldom received impartial justice at the hands of any traveller. In writing about it Mr. Robinson has lost his head, as many have done before him. Here are his first words concerning it:—

"And what a city it is, this central wonder of the States! As a whole, Chicago is nearly terrific. The real significance of this phoenix city is almost appalling. Its astonishing resurrection from its ashes and its tremendous energy terrify jelly-fishes like myself. Before they have got roads that are fit to be called roads, these Chicago men have piled up the new County

Hall, to my mind one of the most imposing structures I have ever seen in all my wide travels."

Now, a plain man would prefer "roads that are fit to be called roads" to the most imposing or, as Mr. Robinson afterwards styles it, "an almost superb County Hall." The citizens of Chicago were proud of their city before it was nearly burnt to the ground; now they value it the more because so much that was then destroyed has been rebuilt. The visitor shrinks from telling them that their boasting is foolish. Even Mr. Robinson, who appears in these pages to thank God repeatedly that he is not as other travellers, hesitates to intimate what he really thinks about these people. As a matter of fact the city is hideous, and, even if it were the finest ever designed and completed by an architect, the telegraph posts in the principal streets, carrying wires by the dozen, would render it distasteful to any one having the slightest eye for architectural effect. The Chicago people think the sight of killing pigs one of the finest in the world, and the visitor is taken to see it as the greatest of treats. As we noted not long ago, Mr. Sala is one of the few visitors who declined to be entertained in such a fashion. Mr. Robinson was less fastidious, and he records the process in the old hackneyed terms, adding, what is certainly a new discovery, that the very rapidity of the process not only robbed it of all its horrors, but "even added the ludicrous to it." The pigs may not have thought the process a laughing matter.

Omaha, the principal city in Nebraska, has been nearly as much overpraised as Chicago. The site is fine, and the traveller who sees Omaha only from the railway is inclined to record an opinion in its favour. Mr. Robinson deserves credit for doing justice to Omaha. A part of his description of a day spent there merits quotation, notwithstanding that it is an imitation of Dickens's manner:—

"All day long there had been a flaring, glaring sun overhead, and the wind that was blowing would have done credit to the deserts through which I have since marched with the army in Egypt. It went howling down the street with the voices of wild beasts, and carried with it such simooms of sand as would probably in a week overwhelm and bury in Ninevite oblivion the buildings of this aspiring town. And not only sand, but whirlwinds of dust also, with occasional discharges of cinders, that came rushing along the road, picking up all the rubbish it could find, dodging up alleys and coming out again with accumulations of straw, ram-paging into courtyards in search of paper and rags, standing still in the middle of the doorway to whirl, and altogether behaving itself just as a disreputable and aggressive vagabond may be always expected to behave. Of course I was told it was a 'very exceptional' day. It always is a 'very exceptional day' wherever a stranger goes. But I must confess that I never saw any place—except Aden, and perhaps East London, in South Africa—that struck me on short acquaintance as so thoroughly undesirable for a lengthened abode. The big black swine rooting about in the back yards, the little black boys playing drearily at 'marbles' with bits of stone, the multitude of dogs loafing on the sidewalks, the depressing irregularity of the streets, the paucity of shade trees, the sandy bluffs that dominate the town and hold over the heads of the inhabitants the perpetual dread of siroccos, and the general appearance (however false it may have been) of disorder—all combined with

various degrees of force to give the impression that Omaha is a place that had from some cause or other been suddenly checked in its natural expansion."

Mr. Robinson thinks that the people of the United States, as well as the people of other countries, have been misled as to the true character of the Mormon problem. This is due, in his opinion, to the prevailing views having emanated from anti-Mormons. He professes to have "ransacked the literature of the subject," and to be unable to name any impartial book later than Capt. Burton's 'City of the Saints.' It is true he refers to Mr. Stenhouse's 'Rocky Mountain Saints' and Mrs. Stenhouse's 'An Englishwoman in Utah'; but having done so, he would class these works among the Gentile books which are utterly untrustworthy. As both Mr. and Mrs. Stenhouse were Mormons for years and Mr. Stenhouse filled an important position in the Mormon community, and as the truthfulness of their narratives has never been authoritatively controverted, it is absurd to affirm that the public have had no authentic information as to the working and the mysteries of Mormonism.

So strongly is Mr. Robinson biased in favour of Utah that he regards the prevalence of sunflowers there as something exceptional on the continent, his statement being, "It is a fact probably new to some of my readers that the sunflower is the characteristic weed of Utah." The real fact is that the wild sunflower is as abundant in the prairies of Kansas, Wyoming, Iowa, Colorado, and Minnesota as in the Utah prairies. Mr. Robinson takes credit for possessing "a general knowledge of the rites" of initiation into Mormonism, without knowing, apparently, that every detail of the ceremony has been published. He states with the air of a discovery that the Mormons are water-drinkers; no one who knows anything or has written about them has failed to learn or state this. It is not impossible for water-drinkers to have some sins and to be the reverse of models to their fellows. He makes and records the discovery that the Mormons work hard and think it the duty of men and women to labour with their hands. Had he "ransacked" the literature on Mormonism he must have found frequent statements to the effect that the gospel of labour was preached and inculcated by Brigham Young. This seems to be one of the facts—like the prevalence of the wild sunflower in Utah—which Mr. Robinson either failed to verify or misunderstood. He admits that failure is not unknown in Mormonland, and he cites the case of the Kingston settlement. This was an attempt to carry the Communistic theory into actual practice. The settlement where the experiment was tried seemed to Mr. Robinson to be "beyond comparison the lowest in the scale of all the Mormon settlements that I have seen." He adds this significant comment on the result of the experiment: "The good men have sunk, the others have not risen, and if it were not so pathetic the Kingston experiment would be exasperating."

Mr. Robinson's book is as "exasperating" as the Kingston experiment. He can write smartly and he has much experience of the world. Had he really given more thought to the Mormon problem he might have pro-

duced readable sketches of life in Utah, but, as it is, his "saints" are quite as unattractive as his "sinners." Life as the Mormons understand it may be possible in Utah, but it would render the world at large unbearable if it were the rule. If the Mormons are right in their theories and practices, then the majority of mankind have blundered. The Mormons may be better than they have been painted without being so good as Mr. Robinson, out of his fondness for paradox, would have us believe.

North Country Folk. By Walter C. Smith. (Glasgow, MacLehose.)

DR. SMITH'S poetical works are gradually forming a *corpus* of very respectable dimensions. He appears, however, to have changed his method somewhat. Each of his first three books was a kind of novel in verse, or, at all events, a story of a more or less connected character dealing with the fortunes of a particular group of persons. 'Raban' was a series of fragmentary sketches bound together only by the identity of the supposed narrator. In 'North Country Folk' even this artifice is dropped, and Dr. Smith furnishes a number of detached monologues relating to, or related by, various imaginary personages. Throughout them all his characteristic modes of thought and diction are apparent: versification of considerable ease and fluency, with a great mastery of rhyme (though he fails when he essays the Browningsque—"keen edge") and "serene age" will hardly pass muster; a tendency to dwell on the ironical aspect of things, tempered by a broad and hopeful theology; and, as naturally follows from this, a charitable judgment of most people and their actions, the selfish alone excepted. Thus we have studies of clergymen, bankers, mechanics, and all sorts and conditions of men; but the general purport of every one, as, indeed, of nearly all Dr. Smith's writings, is to point a moral which we in England are perhaps apt to think a little neglected north of the Tweed—man's duty towards his neighbour. His system of philosophy and morals is well illustrated by the lines with which the poem called 'Parish Pastors' concludes. After describing the old days when the care of the souls of the parish was distributed between three easy-going ministers representing three different denominations, he ends:—

Now, times are changed; there are not many more
Souls in the parish than were of yore,
Yet the pastors three have grown to four;
And their thoughts are run in a sharper mould,
And a spirit is there which was not of old.
It may be, their faith in God is more,
But they have not the same faith in each other;
It may be, they love Christ as before,
But they walk not so lovingly now together:
And mostly they build partition wall,
Not the wall of a larger fold;
For that which is common alike to all,
That of little account they hold.
And yet a milder gospel tells
Of love that in the Father dwells,
And sweeter strains of praise are sung,
And bells in graceful spires are rung,
And they all walk in stricter ways,
And they all spend laborious days,
For life is there, and that is good,
Though it be young life in its selfish mood—
Life is there, with its warmth and power,
Its yearning hope and its eager strife,
Its thought unfolding like a flower,
Its craving still for a fuller life,

Its futile effort, its failing faith,
Its fresh revival and confidence,
Its error too, like a misty wraith,
Ghost of some old forgotten sense—
Life with its loves, and hates, and fears,
Its wondrous joys, and its bitter tears,
Its follies, blunders, useless fights,
Its brooding shadows and mystic lights:
Life has broken the slumberous spell,
And it is not all good—yet it is all well.

This kind of chastened optimism runs all through, tinged now and then with a little melancholy.

In 'Dr. Linkletter's Scholar' the irony of fortune is rather more predominant. The old dominie who watches the brilliant career of his favourite pupil is a pathetic figure enough as he ponders on his own unrecognized right to a share in the fame of the future Chancellor,—

I could not have said it as well as he,
But I know there is something in it of me;
I could not have worked out so perfect a thought,
But I gave him at first the true key-note;
For I was his master, and from me
He learnt, as I told you, his A B C,—

or recalls the better fortune of Ascham, while he knows all the time that he is forgotten or remembered only as a step in an indispensable ladder by the man who might never have mounted but for his aid:—

His mother herself would sometimes say,
He has no heart; he is only brain;
There is nothing he loves in a perfect way,
There is none that he would not grieve and pain
To gain his end. And I also felt,
Though he had no passion of youthful vice,
But was ever as pure and cold as ice,
Yet was it ice that nought could melt.

At the lowly in heart, too, he would sneer,
And the simple in heart he held for fools,
And there were times when he made me fear
He cared for us only as his tools.

Dr. Linkletter may be a garrulous and somewhat vain old gentleman, but he is affectionate also, and it is his affection that is wounded, and we sympathize accordingly.

In 'Lost and Won' a somewhat similar theme is treated from the converse point of view, the personages being husband and wife. She has found out too late his worthlessness:—

She read him clear as a printed book,
And never a word to him she said;
But shot at him only a sorrowful look,
As her heart sank in her, cold and dead.

Broken in faith and heart and mind,
Yet no one knew it but only he,
For she was true to her womankind,
And no one felt it, but only she.

His sorry heart she had taken
For a nature noble and true,
And slow was her trust to be shaken,
Though colder ever he grew,
The closer to him she drew.

For he was selfish and cold,
For he was earthly and hard,
For in the guerdon of gold
Only he sought his reward—
Poor soul, so earthly and hard!

When she is dead, his better nature revives, awakened by the shock; he sees what he might have been and is "won." So at least we understand the title.

The passages quoted are fair average specimens of Dr. Smith's work. He is clearly not a born poet; but he is a powerful though unequal versifier, with a keen eye for the poetical aspects of human life and external nature. Perhaps the most entirely satisfactory piece in his present volume is 'Dean Dorat's Story.' In style it has a strong

suggestion of Southey, whom the subject would have suited admirably. It is not well adapted for extracting from, but we can recommend our readers to go to the book itself for it. The picture of the gipsy children at the foot of the gallows on which their father hangs, calmly remarking,

Mother will soon be here,
She is coming to curse the Law and the Judge,
is one that sticks by you. In truth, this expression indicates Dr. Smith's strongest characteristic. To borrow the language of another art, his execution lacks finish, but his colours are pure and vivid, his drawing true, and his subjects well chosen, and this is undoubtedly the way to catch the eye and hold the memory. Still, or perhaps for this very reason, we are inclined to think that he showed to more advantage in his earlier method.

The Book of Koheleth, commonly called Ecclesiastes, considered in relation to Modern Criticism. By C. H. Hamilton Wright, D.D. "Donellan Lectures for 1880-1." (Hodder & Stoughton.)

MORE than three hundred and fifty years ago Luther declared that "difficult as the book is, it is almost more difficult to clear the author of the visionary fancies palmed upon him by his numerous commentators than to develop his meaning." With the exception of half a dozen commentaries this verdict may safely be repeated with regard to all the so-called expositions of Ecclesiastes (and their name is legion) which have appeared both in England and on the Continent. Let the intelligent and impartial student of the Bible attempt to study the book of Ecclesiastes with the aid of any two of the modern commentaries which profess to be critical—e.g., the Rev. T. Bullock's in the 'Speaker's Commentary' (London, 1873) and Prof. Graetz's (Leipzig, 1871), or Bishop Wordsworth's (London, 1872) and Renan's 'Ecclesiaste' (Paris, 1882), or even Dr. Wright's able exposition and Dean Plumptre's (Cambridge, 1881)—and we undertake to say that he will rise from his experiment far more perplexed as to the import of the book than he is when he reads it in the simple translation of the Authorized Version.

Lest it should be thought that this is too severe a statement about the merits of modern aids to Ecclesiastes, we subjoin the opinions of the most recent commentators. Thus, according to Mr. Bullock and Bishop Wordsworth, Solomon wrote the book and designed it as a guide to the observance of God's commandments. According to Prof. Graetz it was written at the time of Herod the Great, and was intended as a satire upon the maladministration of his corrupt government. According to Dr. Given, Professor of Hebrew, Magee College, Londonderry, Solomon purposely wrote in the Aramaic dialect in order to accommodate the book to the Eastern people under his sway, as he designed it "to be a great missionary manifesto to the heathen inhabitants of those lands." With equal certainty Renan declares that the Song of Songs and Ecclesiastes are a few "profane pages" which have inadvertently found their way into that "strange and admirable" volume called the Bible; and that the author of Ecclesiastes "was, perhaps, some great-grandfather of

Annas or of Caiaphas, of the aristocratic priests who with so light a heart condemned Jesus." Dean Plumptre, again, assures us that the author lived in Judea about B.C. 200, and that he received a religious education in the school attached to the synagogue of his native village. Being the son of a bad mother and a wealthy father, he soon relinquished religion altogether, emigrated to Alexandria, where he indulged in all kinds of sensual pleasures, and studied the philosophy of the Epicureans and Stoics. His dissipated life shattered his constitution and brought him to a premature and painful old age. "It was during a long and painful illness, when he had time to reflect on the past, that he reverted to the lessons of his youth. He became a firm believer in a personal God and a personal immortality." It was in this stage of mental and spiritual growth, of strength growing out of weakness, that he was led to become a writer and to put on record the results of his experience. He still thought in the language of his fatherland, and therefore in that language he wrote "the book of Ecclesiastes." According to Dr. Wright, however, Koheleth, who was the "last of the Hebrew prophets," and who wrote his book between B.C. 444 and 328, whilst "sharing in the restlessness of the age," and "expressing in the boldest terms his feeling of the vanity of life," shows that it is man's duty to enjoy the gifts of God, to fear God and keep his commandments, and to believe in a judgment to come, when all present inequalities will be rectified.

The remarkable part, however, about this latest commentary on Koheleth is that its erudite author characterizes the work of the learned Dean of Wells, the latest exposition but one of Ecclesiastes, as "a patchwork which can scarcely be regarded as the honest result of sober criticism" (p. 153). What aid, then, can the bewildered student expect to derive from these elaborate expositions when the author of the commentary before us denounces so severely the attempt of his immediate predecessor to elucidate this confessedly difficult book?

Though the absence of any connexion between the different parts is painfully felt in reading chap. v. 1—x. 15, and has made Luther question whether Ecclesiastes has come down to us in a complete form, Dr. Wright has not deemed it worth while to devote a chapter to the discussion of the unity of the book, or to pointing out the thread upon which the sundry counsels, admonitions, and aphorisms are strung together. This is all the more remarkable since Delitzsch, whom Dr. Wright almost implicitly follows, has adverted to the fact that this want of development or absence of progressive demonstration made the great continental reformer describe the book "as a Talmud collected from many books, perhaps from the library of King Ptolemy Euergetes in Egypt."

Still, Dr. Wright's commentary is brimful of learning. The most interesting and instructive portions of the work are (1) the first chapter, which discusses (pp. 3–27) the admission of the book into the canon of the Jewish Church; (2) the excursus (pp. 451–469) which gives the sundry Talmudical statements with respect to the Old Testament canon; and (3) the third excursus (pp. 475–487), on "The Men of the Great

Synagogue." But how so excellent a scholar came to translate Massecheth Aboth "the Sayings of the Fathers," when it simply denotes "the tractate Aboth" or "treatise Fathers" (see p. 3), is past comprehension. The value of some of the quotations is diminished by the indistinct manner in which they are made. Thus, on p. 50, Dr. Wright tells us that "Dukes has satisfactorily shown that the praise and commendation of physicians to be found in the book of Ben Sira (xxxviii. 1–15) are not to be regarded as a proof that Ben Sira exercised that profession himself," &c. As Dukes is the author of numerous treatises, and as Dr. Wright does not mention the name of the work from which this quotation is made, an ordinary reader could not be expected to divine that it is in the 'Rabbinische Blumenlese,' p. 29, &c.

Dr. Wright's translation of Ecclesiastes is, on the whole, excellent, though some passages show that he could not always have looked at the original when he made it. Thus, for instance, i. 2 he translates, "Vanity of vanities, saith Koheleth, the whole is vanity"; he omits the repetition of the phrase "vanity of vanities" before "all is vanity," evidently confounding it with xii. 8, where this refrain occurs without the repetition. Again, the phrase *תחת השמים*, "under the heavens," or "under heaven," as the Authorized Version renders it, occurs three times in Ecclesiastes (i. 13; ii. 3; iii. 1), in contradistinction to the more common phrase *תחת השמש*, "under the sun," which occurs no less than thirty times (i. 3, 9, 14; ii. 14, 17, 18, 19, 20, 22; iii. 16; iv. 1, 3, 7, 15; v. 13 (12), 18 (17); vi. 1, 5, 12; viii. 9, 15, 15, 17; ix. 3, 8, 9, 9, 11, 13; x. 5). Now in one of the three instances where the former phrase occurs, viz., iii. 1, Dr. Wright properly translates it "under the heavens," whilst in the other two passages (i. 13; ii. 3) he renders it "under the sun," thus confounding it with the more common phrase.

Apart from these and some other blemishes, however, which disfigure the book, and which we have no doubt will be corrected by the author in a future edition, we can safely recommend Dr. Wright's commentary as one of the best that have appeared on Ecclesiastes. Every page of the commentary furnishes ample evidence that Dr. Wright has mastered the principles of Biblical exegesis, and that he can make his readers understand and appreciate the historical-critical laws which are the basis of his work.

Round about the Round O with its Poets.
Edited, with Notes, by George Hay.
(Arbroath, Bunde.)

SOME years ago Mr. Hay published a history of Arbroath (*Athen.* No. 2547), which, though there were many shortcomings in its earlier portions, was a most useful and instructive book. His love for Arbroath and its neighbourhood has not in the lapse of years become cold, for he now presents us with a sumptuous volume of engravings illustrating the town and neighbourhood. The drawings are by Mr. John Adam, a native of Arbroath, and have been reproduced by the heliogravure process. Several of them are excellent, and it would be

hard to find serious fault with any except those which represent mediæval architecture. There we feel the want of a draughtsman who can enter heartily into the spirit of Gothic art. This Mr. Adam has not done. He has, however, produced an album of engravings which will be valued by all Scotchmen as illustrating the scenery and architecture of an important town. Many of the buildings are ugly, but that would be a poor reason for objecting to their likenesses being preserved. Associations, humorous, tender, or pathetic, may gather round the least lovely mass of brick and mortar that has ever been piled by human hands. Scotch towns grow apace, and it is well that those who love the old places and the old ways should have a memorial of the scenes of their childhood when the march of modern improvement shall have swept away the "auld kirk," the octagonal Wesleyan chapel, and the unsightly houses which disfigure the mouth of the Brothock.

Those who have an affection for quaint title-pages, whom the affectations of the men of the sixteenth and seventeenth centuries please rather than disgust, will welcome Mr. Hay's book under the strange name that he has chosen for it. Arbroath is now one of the chief seats of the Scotch linen trade. The associations that cluster round it are not now those of religion. In former days it was not so. A collection of huts may have existed here from the time that Scotland first became an inhabited land; but the town we know owes its origin to the abbey of St. Thomas of Canterbury, which for ages overshadowed it. The south transept, with its two broad lancets, surmounted by a large circular window, yet remains, and is a noteworthy object from many points of view. This wheel-window is the "Round O" which gives its title to the volume, and most reasonably so, as it is an object of which the inhabitants of the town and neighbourhood are justly proud. As Mr. Hay has deviated from commonplace in the matter of a title-page, it is a pity he has not gone one step further and used the old and correct spelling. Aberbrothock, the *aber* or mouth of the little river Brothock, carries its meaning on its face. Arbroath is a senseless corruption, only less offensive than Aberbrothick because it suggests nothing, while this last Act of Parliament name sets one thinking of a derivation which is certainly wrong.

The letterpress of the volume is mostly composed of verse with a local colour, written by persons connected with the town. It would be unfair to treat much of it with contempt, for there is but little of it that is absolutely silly, and some of the verses are, perhaps, really poetry of a low order. There is no doubt that by many people who are connected by ties of blood or affection with the writers these pages will be valued. Their interest must, however, be local only. It is difficult to avoid thinking that if Mr. Hay had permitted the greater portion of these verses to slumber in the columns of local newspapers, or in manuscript repositories of those curious in the matter of obscure Scottish verse, he would better have served the interests of the general public, especially as he is fully able to

give his readers prose of his own illustration of Arbroath and the neighbourhood which would have permanent value.

NOVELS OF THE WEEK.

A Fallen Foe. By Katharine King. 3 vols. (Hurst & Blackett.)

By the Gate of the Sea. By D. Christie Murray. 2 vols. (Chatto & Windus.)

Hanley Castle: an Episode of the Civil Wars and the Battle of Worcester. By W. S. Symonds. (Tewkesbury, North.)

We expected from Miss King something more interesting than the dull three volumes she gives us in 'A Fallen Foe.' At the same time the book may not be without interest for those in whose judgment it is not spoilt by the carelessness of fact which it betrays. To some lady readers the gloomy brute Alan Loftus may seem only too possible a person; to a man he seems improbable. To most ladies who live quite out of the world such an operative "Chancellor" or Vice-Chancellor as Sir Richard Baines—"who would never waver in a decision arrived at by his reason from a sentiment of compassion or generosity," who lends himself to the schemes of manoeuvring matrons, and deals with wards in the style of Lord Chancellor Grossmith—is not a burlesque or a bad dream. But such monsters are bad art in fiction. The foolish little first wife who breaks her heart over Loftus's base jealousy and idiotic stubbornness, and the generous girl who bestows herself, as she would have done her fortune, on the man who has vowed revenge against her for a letter unanswered, as he thinks—a letter from a girl under tutelage and in her teens—are more possible far than the men. There is some merit, too, in the opening chapter, which has a mere lifelike ring about it, albeit it deals with death, than the other parts of the volumes.

'By the Gate of the Sea' affords a fresh proof of Mr. Christie Murray's versatility of invention. He has proclaimed himself to be of the number of those who believe that the main requirement of his art is a story, and it is true that he always has a story to tell. Rather a grim and sad one it is in the present case, but it is told with the author's usual force. The truth is, however, that it is not the art of telling a story that is Mr. Murray's best talent; that is to say, his plots are not first rate; he does not hurry one along to see how things will turn out, but he holds the reader's attention by a sufficiently well-connected series of vigorous pictures, and affects him forcibly now and again with a strong touch of pathos or a moving situation. The characters and incidents in his new book are suited to his powers, and he has not unduly strained after effect. The bent of his imagination is not towards seeing things as they are. His tendency to select what is unusual in the midst of what is ordinary displays a gift which, though genuine and remarkable, is perhaps dangerous. He is a writer of whom much may be expected, but it must be expected with fear. His energy is admirable, and he gives an unmistakable impression that he writes only to express what is in him. Sometimes he seems to be too sensitive, as when he speaks of "the grim reviewer (born surely with bowels of brass and heart of adamant),"

who slays the "darling of an author's heart, scalps it, slits its dear little nose and tender ears, wreaks on it all his barbarous humour of wicked invention, and throws its remains aside without even the poor satisfaction of a Christian burial." It would be well if he could take to heart M. Cherbuliez's apothegm, "La mesure est le secret de tout."

Most people feel a certain sense of alarm when they encounter a tale the date of which lies between the Grand Remonstrance and the execution of the regicides. With but very few exceptions stories of this kind give the impression that their authors know no history and very little geography. Some look upon the unhappy king as a martyr, others indicate not obscurely that the strong personal hate of "the chief malignant" burns as fiercely in the breasts of the authors as it ever did in that of the least rational of Harrison's dragoons. We can with difficulty forgive a modern Frenchman for becoming a violent partisan when he writes of his own revolution. It is much less pardonable when Englishmen lose their heads as to theirs, a struggle so much less violent, the outlines of which are softened by being viewed through a longer vista. Mr. Symonds has no claim to be called a novelist of a high class, but his book is amusing from beginning to end, because he has a thorough knowledge of the country in which he has laid his tale and describes it well. He is also well acquainted with the history of the time—makes no glaring errors, and does not call upon his readers to receive things which are wildly improbable. The love story which all English tales must have in them is of the thinnest kind; but this may be forgiven in one who has conscientiously tried to make the interest of his tale turn on social manners. Of political or religious partisanship there is very little. On the whole, perhaps—but here we speak with some hesitation—the author's sympathies are with the defeated party, but he holds the scales far more evenly than many professional historians. The great mistake which he has made is that he has told his story in the form of an autobiography. To preserve any real likeness to the times and to make a book pleasant reading when such a method is pursued is impossible. Mr. Symonds has not failed more surely than others who have gone before him, but his failure is disastrous and complete. The English is throughout the tongue of the nineteenth century. Such words and phrases as "Dissenting minister," "State Church," "revolutionists," and "Anglican Churchmen" meet the reader at every turn, and are sure signs that he is far away from the days of the treaty of Uxbridge or Naseby fight. There is another feature, too, which is not of the seventeenth century, though it is hard to blame the author for the anachronism. His hero is in the habit of making remarks about objects of natural beauty which no man of his day would ever have thought of doing. This destroys the illusion of antiquity, but is itself a charm we would not be deprived of. Mr. Symonds's work contains a good deal of genuine family history put in an interesting way and a large amount of folk-lore. There is one matter for which it deserves much praise. Few historians have dwelt with sufficient emphasis

on the fact that at the beginning of the struggle the enemies were for the most part—there were shocking exceptions—gentle to each other, and that it was only as time went on, and men's minds became embittered by the destruction around them and the blighting of their ardent desires for peace, that the war assumed its full bitterness. Slaughter of women such as occurred after Naseby could not, we believe, have occurred two years before, and the sad scenes which happened at Worcester would have been impossible in 1645. Mr. Symonds has understood this growing ferocity, and his book is well worth reading, if only for the purpose of impressing the painful fact on the mind.

SCHOOL BOOKS.

Globe Readings from Standard Authors.—Tales from Shakespeare. By Charles and Mary Lamb. Edited with Introduction by the Rev. A. Ainger, M.A. (Macmillan & Co.)—Those who wish for a complete and excellent edition of the 'Tales from Shakespeare' at a moderate price may find what they want in this volume. Mr. Ainger, who bestows high commendation on the preface by the Lambs, has himself supplied an introduction of great interest and value, in which he explains the nature and history of the work, pointing out the difficulties with which the authors had to contend, their special qualifications for the task, and the success with which they executed it. If, as Mr. Ainger anticipates, the work induces and assists young people to study Shakespeare's plays, it will accomplish a desirable object.

Globe Readings from Standard Authors.—The Children's Garland from the Best Poets. Collected and arranged by Coventry Patmore. (Macmillan & Co.)—Though called a 'Children's Garland,' this collection of poetry has been made with a view to please grown-up people also. No piece has been admitted without having been found on trial acceptable to intelligent children; and as it would be hardly possible to pick out one which has not the unmistakable ring of true poetry, children of a larger growth may read the work with pleasure. Mr. Patmore pays the writers of poetry for or about children a poor compliment when he says that few of their productions could bear the test that he applied; but no complaint can be made, whatever astonishment or mortification may be felt, provided all have had a fair trial. The poetry here found is naturally of a simple cast, consisting largely of ballad, romantic narrative, and illustrations of natural sentiment.

Blackwood's Educational Series.—Historical Readers. Edited by Prof. Meiklejohn. Books I., II., III. (Blackwood & Sons.)—The New Code has, of course, called forth a flood of historical readers. The greater number of these have been compiled by anonymous editors with little knowledge and less judgment, and gain a sale with ignorant school boards and indifferent school managers in proportion, not to their merits, but to the audacity with which they are advertised and the forwardness of the publishers' agents. Of two series which stand out markedly from the crowd that before us is one. Prof. Meiklejohn's work is always good, and he has brought to bear upon what is really a most difficult task the experience and the study which have justly made him an authority upon questions of elementary education. He writes in a good and perfectly simple style, lays due emphasis upon great constitutional points, and is accurate. He is, on the whole, as successful in his avoidances as in his selections. At the same time he fulfils the *sine qua non* of such books, and is almost always interesting, though he recognizes, as does Prof. Gardiner in the series edited by him for Messrs. Longman, that the time has gone by when it was thought that to

make history interesting it must consist of anecdotes more or less false. Occasionally scant justice is done to a great character—e.g., of Stradford's Irish government nothing is said; and a note on Johnston of Warriston, harmful because written in the false key of Aytoun's ballads, should not appear in the next edition. As matters of detail Elizabeth went to Tilbury after the defeat of the Armada, and Mantes should scarcely be pronounced *Maungt*—at least, not on this side of the Tweed. One or two important omissions may well be supplied, e.g. (to take only the second book of the series), the Black Death and its intimate connexion with the Peasants' Revolt, and the general effects of the Crusades, receive no attention; while such additions as a plan of Flodden, showing how it was that the Scotch came to fight with their faces towards Scotland, would be useful to both teacher and pupil. The illustrations are fairly satisfactory for the most part, especially in Book III., though anything less like the way in which Hereward defended the Camp of Refuge cannot well be imagined. Passages from English poets are frequently and on the whole very judiciously interspersed; and the constitutional and social sketches are good. In a future edition it would be well to refer the reader to interesting books of fiction or anecdote which deal with the various epochs, and which may be easily obtained.

Philips' School Series: Stories from English History.—Historical Reader No. I., Early England from the Earliest Times to the Accession of Henry II. Historical Reader No. II., Middle England from the Accession of Henry II. to the Death of Elizabeth. Historical Reader No. III. (Philip & Son.)—The first of these historical readers is a well-selected number of stories, told with sufficient simplicity to be understood by children, and yet not childish. In the second the early history of our country appears much less bare and dry than is often the case. Both in this and the succeeding volume the author has made choice of such materials as are likely to engage the attention and abide in the recollection of young people, prominence being given to biographical details rather than constitutional changes or great national events with their causes and consequences.

Moffatt's Home and School Series.—Grammar for Standards II.-VII. Arithmetic for Standards I., III.-VII. (Moffatt & Paige.)—Great pains have been taken in these grammars to render the subject easy, by proceeding very gradually, explaining clearly, illustrating with numerous exercises, and repeatedly recapitulating. But their usefulness is much impaired by inaccuracy and superficiality. It is a very insufficient explanation of the participle merely to mention its endings, and of the infinitive mood to say that it has to before it, which is far from being always the case. The distinction between the participle and the verbal noun is ignored; nor is that between the relative and the personal pronoun properly explained. Classifying verbs as regular and irregular, according as they are of the weak or strong formation, and giving bad English to be corrected, are antiquated errors. The arithmetics contain a sufficient supply of examples suited to the various standards.

Johnston's Standard Mental Arithmetic Cards, Standards I.-VII. (A. Johnston.)—There are seven packets of these cards, corresponding to the seven standards. Each contains forty-eight cards, on each of which are printed five questions, adapted to the specified standards. As a first course, the teacher is recommended to read out each question to the class, explain the method of working it mentally, and then require an answer to a similar question, allowing about a minute for the working in the head. For the second course the cards are to be distributed among the class, and five minutes allowed for writing down the answers to the five questions on each, care being taken to prevent putting down any of the work.

SCHOOL editions of plays of Shakspeare are being manufactured apace. Messrs. Rivington send us the Rugby edition of *King John*, edited by Mr. Moberly; the *Merchant of Venice*, with notes by Mr. Parry, has been added to "Longmans' Modern Series"; and from Messrs. W. & R. Chambers we have received an annotated edition of *Richard III.* Mr. Moberly's neatly printed book is intended for advanced classes. His notes are very readable, though occasionally a little off the point. Had he consulted Mr. Fleay's edition he would have seen reason to retain the folio's "tottering colours" (V. v.) against Malone's correction "tattering." Mr. Parry addresses elementary scholars, and his notes are for the most part just what they should be. The book is printed in clear, large type and strongly bound. It was a good notion to give the "Story of the Play" from Lamb's "Tales from Shakspeare." The remarks on the "Historic Relations of Jews and Christians" might have been improved if the editor had been acquainted with Mr. S. L. Lee's 'New Study of the Merchant of Venice,' a paper which appeared two or three years ago in the *Gentleman's Magazine*. The notes to 'Richard III.,' which are printed in very small type, deal chiefly with the derivations of words; they appear to be accurate, but are somewhat lifeless.

Livy.—Books XXI.-XXV. *The Second Punic War.* Translated into English, with Notes, by A. J. Church, M.A., and W. J. Brodribb, M.A. With Maps. (Macmillan & Co.)—The portion of Livy's history selected by the translators of Tacitus for their first experiment in a fresh field is for divers reasons well worthy of attention. The subject embraces one of the most momentous episodes of the history of the world. Though the author is perhaps seen to more advantage as an historian in his first decade, yet his diction is purer and his style more mature in the third. We have before us, then, a very choice specimen of Latin historical literature, which in the original is distinguished by ease and gracefulness of diction. The same cannot be said for its new English dress, the style of which is stiff and heavy, and here and there absolutely awkward. Moreover, there are even occasional symptoms of carelessness as to points of scholarship. For instance, "Consul ferox ab priore consulatu," xxii. 3, is hardly "full of the fierce memories of his first consulship"; and "ferociter," just below, which refers back to "ferox," should not be rendered "rashly," with no regard to the preceding adjective. It is not improbable that after the great tension of the work upon Tacitus the comparative ease of the new venture may have proved somewhat enervating; on the other hand, it is possible that Livy, though easier to render literally, is harder than Tacitus to reproduce in good, readable English. However this may be, we think that an unsatisfactory impression will be in most cases made by the volume before us, though it is far better than any previously existing version. There is a marginal analysis, and the modern equivalents of Latin place-names are also given in the margin when they are known. The few notes deal chiefly with matters of collateral interest. There is an index of names. The introduction contains a summary of the antecedents of the Second Punic War, and a good essay on Livy and his history.

Specimens of French Literature. By George Saintsbury. (Oxford, Clarendon Press.)—This is a supplement to the author's 'Short History of French Literature,' reviewed in these columns some few months back. In certain ways it is a good and useful piece of work—scholarly, laborious, fairly comprehensive. In certain others it is less satisfactory. Mr. Saintsbury, as we have had frequent occasion to note, has theories of his own on the subject of what is and what is not important in French literature, which mar his impartiality as a critic and his usefulness as a teacher. The 'Short History' is but a class-book, but it is disfigured, as we know, by

an almost passionate insistence on certain of the author's literary predilections. There is the same confusion between certain of the geese and certain of the swans of French literature in the 'Specimens.' Gautier, for instance, is represented by extracts covering some thirteen pages. Voltaire, on the other hand, whose position to Gautier is very much the same as that of 'Clarissa Harlowe' to 'Madcap Violet,' is confined within the space of nine pages. Again, we have close upon seven pages from Gérard de Nerval, and for Beaumarchais about two and a quarter pages from the 'Barbier,' and from the famous Götzman papers nothing at all. From Prosper Mérimée we have a whole *nouvelle*; while from Musset we have, not the magnificent opening of 'Rolla,' nor the wonderful first verses of the 'Nuit de Mai'; none of the sonnets—

Qui nous rapportera le bouquet d'Ophélie
De la rive inconnue où les flots l'ont laissée?—

and none of the prose; not the scene of the wine between Octave and Marianne, not a rhapsody of Fantasio's, not a tirade from 'Lorenzaccio' or 'Carmosino'; but a couple of songs, the oft-quoted 'Stances,' "Que j'aime à voir dans la vallée," for which Mr. Saintsbury entertains an inexplicable regard, and a part of the 'Nuit de Décembre.' As in Mr. Saintsbury's 'French Lyrics,' Victor Hugo is represented by the 'Chasseur Noir' and the address to Napoleon:—

Non, l'avenir n'est à personne!
Sire! l'avenir est à Dieu.

In addition to these he has been drawn upon for one of the least lyrical and most affected of his songs, for a tremendous passage from the 'Légende,' for the preface to the 'Orientales,' and the rhapsody on Æschylus. Mr. Saintsbury, it must be owned, has ill luck with his Hugo; either he chooses at random, or he bases his enthusiasm on such of his author's work as is least tolerable to the general. It would have been better had he left out M. Hugo altogether, and given in his room a few rondels from Charles d'Orléans and a page or two of prose by Antoine de la Salle, both of whom he has excluded from his anthology. It would have been better, too, had he been less prodigal of Quinet and more generous of Balzac and George Sand, both of whom are misrepresented, the one by a passage from 'Séraphita,' the other by a rhapsody from 'Lélia'; if he had thrown in a specimen of Villon's lighter verse, and not elected to make him, as in the 'French Lyrics,' a voice of wail and nothing more; if he had selected a few triolets and rondels, and another villanelle than that eternal turtle-piece of Passerat's; if he had been less chary of the golden sentences of Sainte-Beuve; if, in short, he had produced a perfect anthology instead of the imperfect work we have described.

A Synthetic French Grammar for Schools. By G. E. Fasnacht. (Macmillan & Co.)—This grammar has evidently cost the author a good deal of labour. His statements are clear and abundantly illustrated with examples. At the same time his plan of interpolating an elementary syntax into the chapters on accident and then supplying a complete syntax at the end of the volume is open to objection. It would have been better to have made the book either an introduction to the elements of French or a grammar for reference.

Wortfolge, or Rules and Exercises on the Order of Words in German Sentences, with a Vocabulary. By F. Stock. (Bell & Sons.)—There ought to be no necessity for such a work as this, which treats of what is an essential part of German grammar. In German the order of words is scarcely less important than their selection. Yet Dr. Stock says such rules as he gives are not to be found clearly stated in elementary works. In that case it would seem to be his proper course to furnish a complete grammar including his rules, rather than issue a separate work on a comparatively small fragment of the whole subject. His rules, for which he acknowledges

himself indebted to Heyse's 'School Grammar,' are stated with distinctness, and the exercises adapted from various authors afford good practice. The plan of giving passages containing words in wrong order to be corrected is contrary to what is now rightly thought advisable. Dr. Stock also differs from others in his use of the word "adject" for *adjunct*, and even goes so far as to speak of an "adjectival adject."

GENEALOGICAL PUBLICATIONS.

THE new volume of Mr. Foster's *Collectanea Genealogica* (Hazell, Watson & Viney) completes his 'Members of Parliament—Scotland,' and gives further instalments of the Registers of Gray's Inn, of his Index to Heralds' Visitations, and of the Funeral Certificates of the Nobility and Gentry of Ireland. Besides the above, and some articles which we have already noticed (viz., 'The Lyon Office and the Marjoribanks Family,' 'The Peerage of Scotland and the House of Lords,' 'Ulster before my Lords,' and the 'Earldoms of Ormond in Ireland'), it contains a 'List of the Parliament of 1614,' from the Duke of Manchester's MSS., which fills an important gap in parliamentary history, for the names of the members returned to that Parliament are not to be found on the Parliament Rolls, and have never before been printed. The present volume also contains a continuation of Mr. Foster's dispute with the officials of the Lyon Office, and, in an article headed 'The Lyon Office in Retreat,' he returns with even increased vigour to his assault on the arguments adduced by the Scottish Heralds in support of the Marjoribanks pedigree and on their views as to Scottish peerage law. Into this controversy we do not care to enter; but, supposing Mr. Foster to have been as victorious all along the line as he assumes, we would recommend him, from motives of policy, to spare the vanquished, and not to intensify the bitterness of their defeat by accusing them of wilful misstatement.

Annals of Chepstow Castle; or, Six Centuries of the Lords of Striguil, from the Conquest to the Revolution (Exeter, Pollard), is the title of a handsome quarto volume compiled by the late Mr. John Fitchett Marsh and edited by Sir John Maclean, F.S.A. Mr. Marsh's name will be recollected by his contributions to *Notes and Queries*, as well as in connexion with the recent sale of his fine library; but his chief title to remembrance will probably be the present work, which shows unsparing research into the genealogies and histories of the Fitzosbarns, De Clares, Marshalls, Bigods, and other successive owners of the demesne of Striguil, or Chepstow. Of the castle itself there is hardly an attempt at description, though its grand remains at the mouth of the Wye offer a singularly good example of the typical construction of an old baronial fortress, beginning with the Norman keep, where convenience was sacrificed to security, and advancing to the structural arrangements of days when architectural elegance was made to consist with domestic accommodation. Mr. Marsh's discussion on that crux of genealogists, the descent of the Clares, will serve as a corrective not only to Dugdale, who originated the confusion of their pedigree, but also to his followers who have either adopted his mistakes or vainly attempted to rectify them. That Walter de Clare, the founder of Tintern Abbey in 1131, was lord of Striguil, has hitherto been received as unquestionable; but Mr. Marsh shows him to have been a mere soldier of fortune, with no claim to the earldom. Not the least interesting portion of the book are the particulars concerning the Cistercian monastery just named, which in its existing form shows no work so early as the time of the founder, but must be regarded as the fabric (A.D. 1269) of Roger de Bigod, Earl of Norfolk and Marshal of England, to whom De Clare's estates had devolved by marriage heirship. As a contribution to the

earlier history of South Wales the critical investigations of Mr. Marsh are of much value, and his labours have gained the advantage of able editorship, the table of contents, index, and notes added by Sir John Maclean having completed the claim of the book to rank with the best works of topography, or rather of genealogy.

SIR BERNARD BURKE has sent us a new edition of his *Genealogical History of the Dormant, Abeyant, Forfeited, and Extinct Peerages of the British Empire* (Harrison). A work of this kind is so indispensable to students of history that one hopes to find a new edition has been rendered as accurate as possible and has been improved by the latest corrections from all available sources. It is provoking, however, to discover that this edition, which has long been wanted, is for the most part a verbatim reproduction of the last, and that Sir Bernard Burke in the alterations he has made in it has confined himself to incorporating in the text and in the addenda details of those peerages that have become extinct or have fallen into abeyance since the last edition appeared in 1866. If Ulster had solicited in *Notes and Queries* and in genealogical publications the co-operation of other genealogists, many competent antiquaries would unquestionably have responded to his invitation and have afforded him every assistance in improving the new edition. Much important genealogical matter, correcting oft-repeated mistakes of heralds and others, has appeared of late years in print; and one cannot help wondering that Sir Bernard has not availed himself in his reissue of this valuable work of the results of the labours of such accurate and painstaking antiquaries as the late Mr. Eyton, the historian of Shropshire. Had he done so he would have given a truer account of the Fitzwarines and the Corbets and of hosts of others. We should be sorry to disparage this book, which is in many respects admirable, and which is an enduring monument to the energy and research of its compiler; but the indulgence its author prays for in his preface "for mistakes and errors which may, despite the most sedulous care and minute revision, have been overlooked," cannot be said to be deserved by the present reprint, though it might very fairly be claimed for the 'Extinct Peerage' on its first appearance. It is to be hoped when next a new edition appears it may prove to have been revised throughout, and that the blunders which are still to be found in it will then have disappeared.

MR. ALEX. MACKENZIE, the indefatigable editor of the *Celtic Magazine*, has made another useful contribution to Highland genealogy in his *History of the Mathesons* (Inverness, Mackenzie), or Macmathans, a work of much smaller dimensions than his previous volumes and of more limited interest. The clan has not occupied any prominent position within historic times, and only the most meagre information can be gleaned regarding it, and that doubtful, from authentic records. Mr. Mackenzie's sketch, so far as it has any value to persons who are not members of the clan, depends for the most part on two manuscripts of the present century, which are introduced on the first page without the slightest hint as to their sources or value, and are to a large extent traditional or fictional. He is to be forgiven in this instance, however, if he has not succeeded in throwing any fresh light on the early history of the Macmathans, and appears in the guise of a sennachy rather than of a critical historian. From the time of Haco's expedition in 1263—in reference to which the Norse account makes mention of a Kiarnakr, son of Makamals (a supposed corruption of Kenneth, son of Matgama, or Matthew), as having harassed the Hebrides, and the Chamberlain's Rolls state that a portion of the Earl of Ross's fine of nine score cows had been given to Kermac Macmathan by the Earl of Buchan and Alan Durward—Mr. Mackenzie finds no notice of the Mathesons until the year 1427, when (according to Bower,

not Fordun) Macmathan was thrown into prison by James I. along with other unstable Highland chiefs. The author justly corrects the statement of the Bennetsfield MS. which identifies Alastair MacRuari with the Matheson chief; yet the tradition on which that writer relies may be true so far, at least, as the name Alastair is concerned, for Scottish records of 1415—evidently not examined by Mr. Mackenzie—make mention of two brothers, Alexander and Roderick Murchison, possibly Mathesons, malefactors detained in Inverness Castle "pro utilitate reipublice," probably for having taken part in the insurrection of the Lord of the Isles in 1411. It is impossible to see how one usually so painstaking as Mr. Mackenzie could have fallen into such confusion as he has done on p. 36 if he had read carefully the extracts from public documents quoted by himself on a previous page, which clearly show that the father of the younger Dugald was Murdoch, the husband of Christine Clerk and of Christine Maclean, and that Murdoch's father Dugald was the chamberlain of Lochalsh. The author, moreover, is provokingly sparing and careless as to dates. He tells us "it is said" that Donald Ban Matheson, ancestor of the late Sir James Matheson of the Lews, chose Caithness as a place of refuge in the fifteenth century because "the Chancellor of Caithness was at the time a Matheson"—the fact being that John Matheson was Chancellor in 1545. It is to be hoped that Mr. Mackenzie will not again innocently repeat the story, also given in a previous work, of the remarriage of a priest's widow twenty years before the Scottish Reformation, and that he will revise or secure the revision of such Latin extracts as he ventures to make. Persons who do not care for the genealogy of an obscure clan may find something of interest in the account given of the two merchants and landowners who in our own day have brought the name of Matheson into considerable prominence in the Scottish Highlands.

OUR LIBRARY TABLE.

Eighteen Months' Imprisonment (with a Remission). By D—S—. Illustrated by Wallis Mackay. (Routledge & Sons.)—At the Royal Academy banquet this year one of the speakers—himself a literary man of great eminence—lamented the practice of persons assuming to write books without any previous training, without any special aptitude, without the long preparation and cultivation that are properly deemed essential to success in the domain of the fine arts. He was "humiliated," he said, at the reflection how lightly almost any one will take upon himself the burden of authorship, while few will aspire to paint a picture till after severe and protracted study. The justice of these remarks could not easily find a more fitting exemplification than in the book of which the title is given above. It is nothing short of "humiliating" to find such a book—excellently printed, bound, and illustrated—offered to the public judgment. It is true that in it the author makes no claim to literary ability—that he laboriously depreciates his own capacity as an author; but what of that? Is not this, indeed, the very complaint itself, that he is confessedly insufficiently equipped for the work undertaken? The proofs of this incompetence abound on nearly every page, and if it were obligatory to quote them all it would amount to transcribing more than one-half the volume. To begin with the very first sentence, the author writes:—"On a dreary afternoon in November, cheerless and foggy as befitted the occasion, and accompanied by that gentle rain which we are told 'falleth on the just and on the unjust,' I suddenly, though hardly unexpectedly, found myself in the hands of the law, as represented by a burly policeman in a waterproof cape and a strong Somersetshire accent." A policeman in a waterproof cape is a not unusual sight, but one

habited in "a strong Somersetshire accent" is surely one of the most remarkable spectacles ever witnessed, even in these days of psychological mystery and illusion. The author goes on to describe "the circumstances that led up to this momentous change" in his position and prospects; and the passage in which he does so may be commended to students of English composition as marred by nearly every defect that a passage in English composition, regarded from a purely literary point of view, could possess. The subject itself of prison life and discipline is becoming a little hackneyed. The success a few years ago of a rather clever book led to a number of imitations being produced, which were generally very inferior. It is perhaps natural, and is certainly excusable, that people should feel a curiosity about that system of penal existence that is going on in their midst, affording so striking a contrast to the hum and bustle that surround it. Its mystery and incongruity with the great freedom with which alone they are familiar confer a certain interest on it. But it certainly is not desirable to pursue for mere amusement the study of the subject into trivial experiences and sordid details. This is to gratify a morbid and unhealthy appetite. It is most important, too, that when presented to the public it should be treated with tact and delicacy; and in this mode of treatment the present endeavour is conspicuously wanting. For the rest, there is nothing vicious in the book; the taint is not moral, but literary. D—S— seems to have been unusually well treated while in prison and to be unusually grateful for it. He appears, too, to have enjoyed opportunities of communicating with the outer world, the extent of which will probably be somewhat of a surprise to the public, and might worthily engage the attention of the prison officials.

MESSRS. LONGMAN send us Prof. Tyrrell's translation of Aristophanes's *Acharnians*, a volume of the Dublin University Press Series. The iambic *senarii* of the original are here turned into blank verse, the lyrical passages into rhymed verse of various metres, selected in each case with evident care and good taste. There are added also a few notes on the text, one of which contains a brilliant emendation. In line 1093 Prof. Tyrrell proposes to read *ὀρχηστρίδης ἐστὶ τὸ "φίλταθ' Ἀρμόδι' οὐ" καλὰί*, for the *ὀρχηστρίδης τὰ φίλταθ' Ἀρμόδιον καλὰί* of the Edd. The words which we have marked with inverted commas are the beginning of a *skolion* mentioned by the Scholiast on line 977. Bergk, apparently, has lately made the same suggestion, but Prof. Tyrrell is entitled to the credit of independent invention. The professor was aware that in translating Aristophanes he would provoke comparison with Mitchell, Walsh, and Frere, not to mention Mr. Billson, Mr. B. Rogers, and others; but he claims to be more literal than his predecessors, and hopes to prove "less unsuggestive" of the great original. It is not, in fact, difficult to translate Aristophanic dialogue into suitable blank verse, and as Prof. Tyrrell is probably the best scholar who has attempted this task, it may be admitted that his version is appreciably terser and neater than the others. His lyrical translations, however, though they certainly are a little more exact than those of Frere or Mitchell, are not by any means close to the Greek. Take, for instance, the *epirrhema* of the *parabasis*, which begins:—

We old fogies have a quarrel with our country: and it's this:
That we do not get the treatment which we earned at Salamis.
We the men that won your battles, deem that in our dotage still

We've a right to your attention; yet you treat us very ill.
This is fluent enough and Aristophanic too, but it is not Aristophanes. The phallic song is better, and so are the lyrics at the end of the play, but the *parabasis* is really the crucial piece on which a translator should make his best effort. It may be added that such stage direc-

tions as "A Boeotian enters, who speaks in the dialect of the stage Irishman," and some expressions in the text, as "Methuselah" for Tithonus, or "delft" for crockery, are singularly incongruous.

PROF. CHURCH has adopted a new form for his popular translations from the Greek. The pretty little volume called *Heroes and Kings* (Seeley & Co.), which he has just published, resembles in size and print the pocket editions of Mr. Howells's novels, and is proportionately cheap. To the alteration in the latter respect Prof. Church invites attention in his preface. The stories which he now gives are the voyage of the Argo, summarized from Apollonius Rhodius, four more from the Iliad, two from the Odyssey (including the curious interview with the ghosts from the eleventh book), and two from Herodotus. Apollonius is a new author to Prof. Church, and might not improperly have received a volume to himself. Large portions of the 'Argonautica' are surely quite worthy of a literal translation. But Prof. Church naturally prefers the greater writers, and is loth to leave them while they have any more stories to tell. The extracts from Homer, however, in the present volume seem to us to require more knowledge of antiquity than the ordinary public possesses, and are, therefore, likely to be less popular than the first selection. It is needless again and again to remark upon the grace and charm of the professor's translations.

MR. RICHARD COPLEY CHRISTIE, the author of the 'Life of Etienne Dolet,' has issued as a privately printed pamphlet a paper on *The Marquis de Morante: his Library and its Catalogue*, which was read before the Manchester Literary Club, and subsequently published in the *Manchester Quarterly*. It serves practically to introduce to the knowledge of the English public a striking individuality. "Little, very thin, with prominent cheek-bones, a sallow complexion, and very bright eyes, deaf, irritable, and with a perpetual cold in his head, caught by passing his time in the cold galleries of his library," the Marquis de Morante lived among his books, arranging and cataloguing them, until a fall from a ladder in his library brought his life to a not inappropriate termination. Born in Mexico of a noble Spanish family, he was a man of solid learning, a doctor *utriusque juris*, Rector of the University of Madrid, a Grand Cross of the Orders of Charles III. and Isabella the Catholic, a Knight of the Military Order of Santiago of Compostella, a Senator, and a member of the Supreme Tribunal of Justice. Most of these offices and dignities, however, he resigned before his death, devoting himself wholly to the preparation of his catalogue, the nine volumes of which figure in the British Museum, the Bodleian, and in Mr. Christie's collection. Though far from accurate, the catalogue, which contains many biographical and bibliographical notes by the marquis, is a work of solid value. The total number of books collected by the marquis was about one hundred and twenty thousand, the majority of them in Latin. *Editiones principes* of Greek and Latin classics, books printed on vellum, incunabula, and those works in richest bindings which exercise a special fascination over the modern collector were included in the library, which since the death of the marquis has been brought to the hammer, with sufficiently disastrous results, in Paris. Mr. Christie's sketch supplies a highly interesting account of the man and his library, and has to bibliographers a special interest as a record of the first Spanish bibliophile who is entitled to rank with the great collectors of England and France.

MESSRS. BELL & SONS send us *The Lives of Jehan Vitrier, Warden of the Franciscan Convent at St. Omer, and John Colet, Dean of St. Paul's, London*, written in Latin, by Erasmus of Rotterdam, in a letter to Justus Jonas, translated, with notes and appendices, by Mr. J. H. Lupton, M.A. Loyal to the venerable foundation

which possesses in him so able and scholarly a master, Mr. Lupton is never weary of bringing before the republic of scholars the claims which his illustrious founder has upon their regard. After publishing already five considerable volumes of Dean Colet's works, which only an inner circle of old Paulines or of curious antiquaries will care to read, he has this time appealed rather to the general public by bringing out this charming little volume. The translation has been executed with exceeding grace, and the picture we get of the two sixteenth century divines is more than usually attractive, by reason of the purity and elegance of Mr. Lupton's style. The vindication of Dean Colet from the oft-repeated calumny that has been almost universally accepted to his discredit appears to us to be absolutely convincing, and henceforth only they who are ignorant of this little book will be hardy enough to assert that the good dean was a brutally severe disciplinarian. We commend the volume cordially to all who venerate Colet's name and to many another who desires to glean some of those many delightful little illustrations of life and manners at the beginning of the sixteenth century which are to be found in it. For schoolmasters and tutors it will prove a very useful repertory of passages for retranslation into Latin.

The Orkneys and Shetland: their Past and Present State. By John R. Tudor. With Chapters on Geology by Benjamin N. Peach, &c. (Stanford).—The editor and main author of this handsome volume has worked up intelligently the whole of the existing literature relating to Orkney and Shetland, and has woven into the compilation the results of his own observations and inquiries, so that he has produced an extensive and tolerably complete handbook, combining the most recent conclusions of archaeological, historical, and scientific research with the flavour and minuteness of a gossip guide-book. The first portion—revised in its Pictish and Norse parts by Dr. Joseph Anderson, of Edinburgh—presents a trustworthy, readable, and often amusing summary of the history of the island groups down to the present day, when they "have passed out of the picturesque stage"; the latter portion—containing succinct chapters on the geology and flora by Messrs. B. N. Peach, J. Horne, W. J. Fortescue, and P. White, with a minute description of the islands, routes, accommodation, &c., by Mr. Tudor—caters for the tourist, whether he chance to be a scientific amateur, an angler, or simply a sightseer. The book is fully illustrated with maps and plans, and woodcuts, &c., of sculptured stones, brooches, and interesting scenes and relics of the islands. The only objections that can be made are that the work is a little too light for the serious antiquary, a little too mixed for the grave statistician, and a little too heavy for the ordinary tourist; that signs of haste, e.g., in the construction of sentences, are by no means rare; and that the attempts at being lively are often something less than frivolous platitudes. Does Mr. Tudor seriously ask us (p. 380) to believe in the legend of St. Regulus?

HALF of Mr. Burroughs's pretty little volume called *Winter Sunshine* (Edinburgh, Douglas) is devoted to praise of England. He seems to have spent a month here, and to have found almost everything delightful. His keen powers of observation of nature and his graceful style of writing are well known in England. This book was written as long ago as 1875, but it has only recently been published in a shape uniform with the excellently printed edition of Mr. Howells's novels. The chapters in the first half of the book, which deal chiefly with the aspect of nature, contain many a reference to England. The quality of tone and mellowness of our atmosphere is contrasted favourably with the sunstroke and frost-stroke of New York and New England. The English habit of walking to

church instead of driving seems to Mr. Burroughs to be altogether beautiful. The fact that our country churches are out of the reach of wheels, "standing amid grassy graves and surrounded by noble trees, approached by paths and shaded by noble trees," suggests to him the remark that "only a race that knows how to use its feet and holds footpaths sacred could put such a charm of privacy and humility into such a structure." This is rather fanciful, and shows a want of "historical-mindedness." It is, on the whole, surprising that Mr. Burroughs should have made so few mistakes in his conclusions about English ways during his short and busy run through the country.—Mr. Douglas sends us also a tasteful reprint of Mr. Howells's *Italian Journeys*.

American Dishes and How to Cook Them. From the Recipes of an American Lady. (Fisher Unwin.)—Cookery books are almost as plentiful as cooks nowadays. Most of the American dishes here described do not greatly differ from English dishes. We find much good advice, not so much good grammar. "There is a number of methods," says our American friend, "of making soup stocks, and no two will give exactly the same results." The garish binding will hardly recommend the book.

EVEN at this season works of reference accumulate on our table. We have before now praised *The Royal Navy List*, issued by Messrs. Witherby and edited by Col. Lean.—Messrs. W. H. Allen & Co. send us their very useful *Army and Navy Calendar*, a storehouse of information.—*The Irish Educational Guide* of Mr. J. Mara is obviously the outcome of the Intermediate Act. One would expect in such a volume a less meagre notice of Trinity College, Dublin, and of the Queen's Colleges. In the list of schools the royal schools are apparently omitted, and in England hardly any but Roman Catholic schools are mentioned.—Mr. Stanford sends us an elaborate *Handbook of Jamaica*, by Messrs. Sinclair and Fyfe. It contains an immense deal of information, and reflects great credit on the compilers. An excellent chapter on the cultivation of chinchona deserves especial mention.

MR. HERBERT FRY has issued again, through Messrs. Allen, his guide to London, called *London in 1883*.—Mr. C. S. Ward's guide to the *Eastern Counties* (Dulau & Co.) is a little meagre, though business-like. Mr. Ward's knowledge of art might be increased with advantage.—*The Tourist's Guide to Swansea*, by Mr. J. C. Woods (Swansea, Edwards), is a creditable specimen of a local guide-book.

THE first annual report of the Committee of the Free Public Library at Twickenham, now placed in the Town Hall, is encouraging.

WE have on our table *From Darkness to Light*, by M. J. H. (Dublin, Gill).—*Angels' Whispers and Angels' Kisses*, by M. J. H. (Dublin, Gill).—*Roving Robin*, by N. Hellis (R.T.S.).—*Sunset Gleams*, by A. Schaeffer (Stock).—*Dol's Diary*, by P. Taylor (Griffith & Farran).—*Our Choir*, by O. G. Bush (New York, Putnam).—*Godfrey Morgan*, by Jules Verne (Low).—*Martin the Skipper*, by J. F. Cobb (Gardner).—*The Drummer Boy*, by L. Rousselet (Low).—*Lyrics for Heart and Voice*, by T. Brevier (Pitman).—*Poems and Songs*, by D. Wingate (Glasgow, Kerr & Richardson).—*Poems, Humorous and Philosophical*, by Agrikler (Griffith & Farran).—*Poetry for the Young* (Griffith & Farran).—*Emerson as a Poet*, by J. Benton (New York, Holbrook).—*Plays from English History*, by C. Grindrod (Kegan Paul).—*A Popular Introduction to the New Testament*, by J. R. Lumby, D.D. (Hodder & Stoughton).—*The Churchman's Family Bible: Part I. The Gospel according to St. Matthew*, by the Right Rev. W. W. How, D.D. (S.P.C.K.).—*Sermons*, by the late Rev. H. R. Huckin, D.D. (Bemrose).—*Essais sur la Littérature Anglaise*, by E. Montégut (Hachette).—*Studier öfver Fornsvensk Ljudlära*,

Vol. I, by A. Kock (Lund, Gleerups).—*Das Privilegium Otto I. für die Römische Kirche vom Jahre 962*, by T. Sichel (Nutt).—*Nochmals das Geburtsjahr Jesu Christi*, by F. Rietz (Freiburg, Herder).—*Die Rhythmisierung bei den Hebräern*, by Dr. Aug. Wünsche (Leipzig, Schulze).—*Situation des Réseau Téléphoniques* (Paris, Dupont).—and *Discours d'Ouverture de MM. les Professeurs de l'École du Louvre* (Paris, Leroux). Among New Editions we have *The Autocrat of the Breakfast-Table*, by O. W. Holmes (Edinburgh, Douglas).—*On Musical Education and Vocal Culture*, by A. B. Bach (Blackwood).—*Talma on the Actor's Art*, with a Preface by Henry Irving (Bickers).—*A Fool's Errand*, by One of the Fools (Routledge).—*Euclid*, Books I. and II., edited by C. L. Dodgson (Macmillan).—*The First Greek Book*, edited by F. D. Morice (Rivingtons).—*The Elements of Embryology*, by M. Foster, edited by A. Sedgwick and W. Heape (Macmillan).—*Engine-Driving Life*, by M. Reynolds (Lockwood).—*Cæsar in Egypt, and other Poems*, by J. Ellis (Stewart).—*Ranolf and Amohia*, 2 vols., by A. Donnett (Kegan Paul).—*Psychography*, by M. A. (E. W. Allen).—*Dancing in a Right Spirit* (Harrison).—*Sedan: Souvenirs d'un Officier Supérieur* (Paris, Hinrichsen).—and *The Theory of Foreign Exchanges*, by the Right Hon. George J. Goschen, M.P. (Wilson). Also the following Pamphlets: *The Russian Railway to Herat and India*, by C. Marvin (Allen & Co.).—*The Plough and The Dollar*, by F. B. Zincke (Kegan Paul).—*The Demands of Agriculture*, by Oppidan (Ridgway).—*Three Lectures on Education*, by F. G. Fleay (Reeves & Turner).—*How to begin French*, by G. A. Schrumph (Hertford, Austin & Sons).—*India in Six*, and *Australia in Sixteen Days*, by W. Campbell (Allen & Co.).—*Warming and Lighting the Dwelling*, by J. Angell (Heywood).—*Manual for the Type-Writer*, by J. G. Petrie (Wade).—*Evolution Explained*, by W. W. Smyth (Stock).—and *Giacomo Leopardi*, by O. O'Ryan (Dublin, Hodges).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Bate's (G.) *Heathen, Jewish, and Infidel Testimony to Bible Facts, Christianity, &c.*, 12mo. 2/6.
Burton's (J.) *Sermons on Christian Life and Truth*, 7/8 cl.
Müller's (G.) *Preaching Tours and Missionary Labours*, by Mrs. Müller, cr. 8vo. 3/6 cl.
Suttaby's *Series of Manuals: Andrews's Private Devotions, Herbert's Temple, A Kempis's Soliloquy of the Soul*, 32mo. red lines, 2/ each, cl.

Law.

Chalmers (M. D.) and Mackenzie's (M. M.) *Index to the Rules of the Supreme Court, 1883*, imp. 8vo. 2/6 cl.
Lightwood's (J. M.) *Nature of Positive Law*, 8vo. 12/6 cl.

Fine Art.

Ashenhurst's (T. R.) *Design in Textile Fabrics*, 12mo. 4/6 cl.
Saward's (B. C.) *Decorative Painting, a Practical Handbook*, cr. 8vo. 7/6 cl.

Poetry.

Dryden's (J.) *Works, Revised and Corrected* by G. Saintsbury, Vols. 3 and 4, 8vo. 10/6 each, cl.
Selkirk's (J. B.) *Poems*, cr. 8vo. 7/6 cl.
Whitman's (Walt) *Leaves of Grass*, post 8vo. 10/3 cl.

History.

Paris's (Comte de) *History of the Civil War in America*, Vol. 3, 8vo. 18/ cl.

Geography and Travel.

Holley's (G. W.) *Fall of Niagara and other Famous Cataracts*, 8vo. 3/6 cl.

Science.

Holdsworth's (E. W. H.) *Sea Fisheries of Great Britain and Ireland*, 12mo. 3/6 cl.
Robertson's (W.) *Text-Book of Practice of Equine Medicine*, 8vo. 25/ cl.

General Literature.

Between Two Stools, a Story by Costa, cr. 8vo. 10/6 cl.
Collins's (M. and F.) *Blacksmith and Scholar*, 12mo. 2/ bds.
Connell's (A. K.) *Economic Revolution of India and the Public Works Policy*, cr. 8vo. 4/6 cl.
English Citizen (The): *Colonies and Dependencies*, by J. S. Cotton and E. J. Payne, cr. 8vo. 3/6 cl.
Francillon's (R. E.) *One by One*, 12mo. 2/ bds.
Gillmore's (P.) *Travel, War, and Shipwreck*, cr. 8vo. 3/6 cl.
Jay's (W. M. L.) *Holden with Cords*, cr. 8vo. 3/6 cl.
Lang's (Rev. J. M.) *Life, Is it worth Living?* cr. 8vo. 3/6 cl.
Legacy (The), a Novel, from the German of Tieck by G. G. Moore, cr. 8vo. 7/6 cl.
Notley's (F. E. M.) *Red Riding Hood*, 3 vols. cr. 8vo. 31/6 cl.
So Happy, by G. O. A., sm. 4to. 3/6 bds.
Wilson's (A.) *Mercantile Handbook of the Liabilities of Merchant, Shipowner, and Underwriter*, cr. 8vo. 6/ cl.
Woolson's (C. F.) *For the Major*, cr. 8vo. 5/ cl.
Wootton's (E.) *Guide to Degrees in Arts, Science, Literature, Law, Music, and Divinity*, cr. 8vo. 15/ cl.

FOREIGN.

Theology.

Delitzsch (F.): *The Hebrew New Testament of the British and Foreign Bible Society*, 1m. 20.
Midrash Ruth Rabba, übertr. v. A. Wünsche, 3m.

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Cattreux (L.): *Le Droit de Propriété des Œuvres Dramatiques et Musicales*, 4fr. 50.

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Mayerhöfer (A.): *Die Brücken im alten Rom*, 2m.

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Philology.

Keller (O.): *Der Saturnische Vers als Rhythmisch Erwiesen*, 1m. 50.

Paucker (C. v.): *Kleinere Studien*, Part I, 1m. 50.

Paucker (C. v.): *Supplementum Lexicorum Latinorum*, 3m.

Paucker (C. v.): *Zur Lateinischen Wörterbildungsgeschichte*, Part 5, 1m. 20.

History.

Discours Parlementaires de M. Thiers, Vol. 15, 7fr. 50.

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General Literature.

Livre (Le) du Roi Danus, avec Notes par H. Martin-Dairvault, 8fr.

Œuvres Morales de la Marquise de Lambert, 7fr. 50.

Rollinat (M.): *Dans les Brandes*, 3fr. 50.

Satires de Louis Petit, avec Notes par O. de Gourcuff, 8fr.

'THE REAL LORD BYRON.'

It is not often that a new book, on a subject that has been fruitful of fierce literary controversies, is received on its first appearance with the measure of praise accorded by generous and powerful critics to my 'Real Lord Byron.' I am not so vain as to attribute all the praise to the literary merits of the performance. Much of the enthusiasm was due to the general interest in questions relating to the poet. Much of the generous commendation was due to the fact that my judges, aware of the peculiar difficulties under which the book was produced, determined to give with lavish hand the moral support that was needful for my purpose. I am keenly sensible of what I owe to my critics in this respect. They stood by me nobly in what they deemed a righteous cause. I have the satisfaction of knowing that in controversies arising from my book nothing is likely to make them regret the part they acted towards me.

It was not, however, in the nature of things that a book certain to displease Byronic enthusiasts on the one hand, and to offend Lady Noel Byron's vehement supporters on the other, should altogether escape censure. To the dissatisfaction of the Byronic enthusiasts, who conceive that, had it not been for his wife, the poet would have developed into an almost faultless character, expression has been given by Mr. Abraham Hayward in forty-two pages of the current number of the *Quarterly Review*. I have no inclination to speak harsh words of this veteran *littérateur*, who, after posing for years as a Byronic specialist, has felt the annoyance of discovering his insufficiency for the part he has played. Had his almost stinging complaint against my "New Views of the Poet's Life" been a far more strenuous performance, I should not be wanting in respect for the man of letters who has more than once rendered literature good service. I am not the less amiably disposed to him because the forty-two pages of his otherwise tedious essay comprise eight pages of comparatively sparkling diction taken from my chapters. Not that he fails utterly to afford amusement in the original portions of his treatise. Coming from an essayist who insisted that Macaulay was wildly wrong about the Junius letters, Mr. Hayward's amazement at my want of

deference to Macaulay's estimate of Moore's 'Life of Byron' is pleasant comedy. If he was so signally at fault on the Junius question, that had held his attention for years, why is it profanity to think that Lord Macaulay was as much in error respecting the book which he read and reviewed in hot haste? On other points Mr. Hayward provokes a smile. He is never droller than when, in the character of "a man of society," he condescends to enlighten less fortunate people respecting the manners and sentiments of "the great," and to set them right on questions of fashionable history. He gives his word for it that "Lady Caroline Lamb was never a leader of fashion or a 'queen of society,'" although Lady Morgan mistook her for one. Anyhow, Lady Morgan's mistake was shared by Lord Beaconsfield, who possibly knew as much as Mr. Hayward about the matter. With a piquant air of omniscience in matters of "high life," Mr. Abraham Hayward writes as though he were altogether in the confidence of Lady Dorchester and Lord Wentworth respecting their Byronic evidences. He bubbles over with communicativeness about Lady Dorchester's MSS., though she has never given him a view of her Byronic papers. Shaking his head so as to imply that the case is very different with himself, Mr. Abraham Hayward says of the present writer, "He has received no assistance from the Byron or the Leigh family." Byron's grandson (Lord Wentworth) being, of course, one of the persons pointed to. I plead guilty to the impeachment. I have not been permitted to see Lady Dorchester's papers or Lord Wentworth's papers; nor has Mr. Abraham Hayward been permitted to see them! The difference between me and Mr. Abraham Hayward on this point is that, whilst he pretends to have seen writings that have been withheld from him, I have studied and made an accurate copy of every unpublished document with which I profess to be familiar.

The only considerable error that has been hitherto discovered in 'The Real Lord Byron' is a mistake that in no way affects my view and narrative of the poet's life; and I have reason to congratulate myself on the discovery of this error, as one of the fortunate results of the publication of my book. I have also reason to be thankful for an incident that causes me to congratulate myself on having yielded to the considerations which moved me to produce the work and justified me in producing it. Ever since certain of Lord Broughton's papers were put under seal at the British Museum persons have been looking forward to the time appointed for their publication as a year that would see a large addition made to our knowledge of Byron's character and career. The world's interest in these papers was wholly due to the universal impression that they comprised papers about Byron. Every one was under this impression, with the exception of a few individuals of Lord Broughton's familiar circle. There was no "open secret," as the phrase goes, in the matter. Even the omniscient Mr. Hayward, who knows so much about great people and their domestic secrets, was under the general misapprehension. To be fair to him, let me state my belief that the discovery of the real state of the case came to Mr. Hayward a few hours earlier than it came to me; but I have grounds for a belief that had it not been for the social discussion of my book he would to this hour have been in the dark as to the comparative insignificance of these Hobhouse MSS. Soon after my book's publication I learnt from a sure informant all that Mr. Hayward has lately proclaimed to the world in a misleading way about this collection of sealed writings, of which little will be said henceforth now that it is known to contain nothing of moment in respect to Lord Broughton's most celebrated friend. Before I pass from the Hobhouse MSS. let me remark that Mr. Abraham Hayward is absolutely without ground for saying of me, "The only authorities he cites for the most important

statements are what he describes as sealed-up papers which he has never seen, and nobody is likely to see till the conclusion of the century." No passage of all my book can be tortured by any process acceptable to fair and reasonable readers so as to bear the construction here forced on some, I presume, of my words. In a passage from my book quoted in Mr. Abraham Hayward's article, where a confident opinion is expressed that no copy of the 'Memoirs' will be found amongst the sealed Hobhouse MSS., nothing is said in the way of a suggestion that I have any but inferential knowledge of the contents of the documents. It devolves upon Mr. Hayward, if he has any care for his reputation with men of letters, to show how a writer can be fairly charged with affecting to know from inspection the contents of writings when he speaks of them as sealed MSS., and of what "they will probably be found to contain."

What, then, are the papers to which I am indebted for my new views about Byron? A few subordinate matters excepted, they consist of two several lots of writings—(a) the Byronic correspondence, which Mr. Abraham Hayward has seen since the publication of my book, in the British Museum; and (b) the large body of Byronic writings that belong to Mr. Alfred Morrison, the eminent connoisseur and literary collector, no line of which has been seen by Mr. Abraham Hayward, though he pretends to be conversant with all the secret literature touching the poet.

The first-named and comparatively unimportant lot of MSS. is described by Mr. Abraham Hayward as "an open collection of Byron correspondence." If this collection of Byronic writings is open to all British Museum students at the present time, it was not so in the summer of last year, when I examined and took copies of the documents. If they are open now to all readers, the few readers who wish to examine them are more indebted to me than they may imagine. Last summer, though they were not under *seal*, these evidences were so closely held under a prohibitory seal that it was difficult for me to get access to them. It was not till I had resolutely insisted on my right to view the MSS. of this "open collection" that I was allowed to see them. Readers who wish for more particular information respecting the pains it cost me to get at the MSS. which Mr. Abraham Hayward describes jauntily as open to every one are referred to the Principal Librarian of the British Museum. But though these "open" papers yielded me some curious information respecting the relations of Lady Byron and the Hon. Mrs. Leigh after Byron's death, they told me scarcely anything new about the poet. So much for the MSS. of the British Museum, which, in spite of Mr. Abraham Hayward's assertion to the contrary, were "sealed up" until I broke the seal which held them. If Mr. Abraham Hayward wishes for further intelligence on this point let him go to Mr. Bond, of the British Museum.

Expert though he is in depreciating the performances of men of letters, Mr. Abraham Hayward found it no easy task to produce an article for the *Quarterly* that should have the appearance of a comprehensive and consistently adverse criticism of my book. He makes a pretence of striking me down with statements that are mere reproductions of my own statements. At every turn of a leaf the reader of his article comes upon some pitifully petty misrepresentation of my words. His indictments when they touch matters of fact are significantly guarded with words of precaution against unknown evidences that may possibly be "sprung upon him." With all his show of having much to say to my discredit, his charges lack precision. Whenever he ventures to traverse one of my more important statements with anything of the nature of a direct counter-assertion he comes signally to grief. Whenever he differs from me on a fact of importance he is wrong.

In a roundabout fashion he gainsays my assertions that morbid selfishness was one of Byron's characteristics, that Hobhouse lamented this evil quality of his friend's nature, and that the same partial witness regarded the 'Memoirs' as a collection of "foolish documents":—

"We are told that Lord Broughton was by no means blind to the serious nature of some of his friend's failings. 'He often had occasion to observe, and took occasion to deplore the selfishness, which he regarded as the dark blot and doleful blemish of the poet's character.' This is contrary to the impression of all Lord Broughton's surviving relatives and friends who ever heard him talk of Byron, of whom he writes, 'He was honourable and open in all his dealings, he was generous and he was kind. He was affected by the distress, and (rarer still) he was pleased with the prosperity of others.' How is this to be reconciled with selfishness, which implies disregard for the feelings of others?..... There was, we believe, no correspondence between Lord Byron and Lord Broughton on the subject of the 'Memoirs.' Lord Broughton, therefore, would hardly have denounced as foolish documents—a singularly inapplicable phrase—papers which he had never read, nor have taken upon himself the responsibility of asserting, what was far from clear, that Lord Byron would have destroyed them had he lived."

It is thus that Mr. Abraham Hayward, on the strength of his confidential relations with great people who do not confide in him, and on the strength of his notions of human consistency, ventures to hint a charge of falsehood against me, in respect to my three several assertions that, with all his generous impulsiveness, Byron was morbidly selfish, that Hobhouse thought him morbidly selfish, and that Hobhouse spoke of the 'Memoirs' as foolish documents. I do not wish to undervalue Mr. Abraham Hayward's notions of human nature. I am sure I rate his confidential relations with people of quality at their full worth. But on these three points—quite the most important of all the points of my book to which Mr. Abraham Hayward calls attention—I prefer the evidence of the following letter, written by John Cam Hobhouse to the Hon. Mrs. Leigh, just about six months after Byron's death:—

"Kirby Park, Melton Mowbray, October 29, 1824.

"DEAR MRS. LEIGH.—I send you a line just to let you know that your letter has been received. For I have nothing to tell you. With respect to the 'fusses' you anticipate, always recollect they cannot be inflicted upon us except by our own consent. For my own part, I will endure none, and I advise you to follow so sage an example. Do not bestow a thought upon the contemptible gossip published in the name of your brother. The world which has an interest in discovering that men of talents have many weak points will encourage and keep alive the shameful records of frailty. But it will be only for a time, and the final judgment of mankind will condemn and consign to oblivion such base and treacherous exposures of private intercourse. So never mind Mr. Medwin. He has told three falsehoods respecting myself. But let them pass.

"I perfectly agree with what you say of Colonel Stanhope's publication. He is not a bad man, but he is a weak man, and one who follows the new school of Utilitarians, that is—all for being of use, at any risk or expense of the comfort and happiness of individuals. These good folks not only never tell lies, but never omit an opportunity of speaking the truth—and being, moreover, a little vain, they generally prefer those disclosures which include the mention of themselves. Hence the details of the honest Colonel's conversation and controversy with your brother. If I had not expected that all which has happened would happen, I should have been grievously annoyed. As it is, I bless Heaven it is no worse. It does, however, rather vex me that so excellent and honourable and so right-minded a person as Lady Jersey should have had the story of the 'Memoirs' so distorted and so misrepresented to her by some one or other as to entertain the slightest doubt as to the inevitable necessity of destroying those foolish documents. If I should ever have an opportunity of speaking five words to her on the subject, she should no longer be sceptical on the point at issue. I am sure I am not at all concerned at her or any one else

being what you call a 'Mooreite.' If ballad-writers had not their admirers, Heaven preserve us! what would become of us and our national music? The world is wide enough for Tom Moore to range in, and still to leave a corner or two for unobtrusive folks like ourselves to niche themselves. I am, however, rather apprehensive that the *London Magazine*, and Captain Medwin and Colonel Stanhope and Dr. Kennedy and Mr. Bowring and Mr. Blaquiere and the *Monthly Mirror* and *tutti quanti* will rather forestall the great biography which they say is getting up at Longman's.

"Poor Byron! He is now paying the penalty of his principal fault—a love of talking of himself to any sycophant that would listen to him. That was his real failing, and though it looked like an amiable weakness, it was a most pernicious propensity, inasmuch as it encouraged and fostered that morbid selfishness which was the great stain on his character, and has contributed more than any other error to the injury of his fame. Farewell. Yours very truly,
J. C. HOBHOUSE."

Surely this is evidence (even if it were unsupported by other testimonies) to justify a biographer in saying that Byron's moral constitution had a vein of morbid selfishness, that Hobhouse thought him morbidly selfish, and that Hobhouse rated the 'Memoirs' as "foolish documents." Mr. Abraham Hayward shall hear from me again.

JOHN CORDY JEFFERSON.

A PLAGIARISM OF GOLDSMITH'S.

The fault pointed out the other day under the above heading in the *Athenæum* is surely not really "a plagiarism" by Goldsmith. At the worst the extract in Letter lxii. of the 'Citizen of the World,' from Chesterfield or some other writer, is but a quotation not fully acknowledged. "It has been observed," Goldsmith's introduction to his extract, would even now be no bad excuse for a writer quoting somebody else's remark without further reference, while a hundred and twenty years ago such a method of quotation was so general as to be scarcely faulty at all. The quotation marks which we should most likely use now were in Goldsmith's time almost as usually omitted.

The appearance of the essay entitled 'Female Characters' in Goldsmith's works is another matter. This, however, is clearly, and upon W. H. O.'s own showing, no "plagiarism," or fault, or even act of Goldsmith's. Prior, who first, on the suggestion of T. Wright, included this essay in Goldsmith's works, and Cunningham, who all too unguardedly (in this as in some other instances) followed Prior, are the persons responsible for the inclusion, and not the sixty years before dead and gone Goldsmith.

Nevertheless, W. H. O. has done good service in showing that the curious essay on 'Female Characters' is not by Goldsmith. Whether it is by Lord Chesterfield is another question.

J. W. M. G.

A PROTEST.

19, Cheyne Walk, Chelsea, July, 1883.

I HAVE observed an advertisement in your columns of a proposed reissue of a collection of papers published many years ago in a magazine, now no longer existing, containing a gross and scurrilous libel upon the character of my late father. For this libel my father recovered at the time in a court of law heavy damages, which would probably have been much heavier if he had not given some provocation. No attempt whatever was made to substantiate any of the allegations and insinuations in question, which were, indeed, as unfounded as they were malignant. Of these facts the editor of the proposed publication possesses full knowledge.

I am not at present aware what protection the law affords to representatives of deceased persons against such outrages, nor am I, indeed, more than moderately solicitous on the subject, entertaining as I do a strong conviction that the reputation of a man of character has been rarely injured by a libel or satisfactorily vindicated by a lawsuit. Such persons, and those

who represent them, may perhaps safely content themselves with recalling the words of one of the wisest of human advisers:—

Non es sanctorum si laudaris:
Nec vilior si vituperaris
Quod es—hoc es.

But all cannot so look at such things, and none, perhaps, at all times. Wherefore I take it to be my duty, at all events until I am more fully advised, to protest in the name of good taste, good feeling, and good sense—which are much more correlative than some writers appear to be capable of perceiving—against the gross violation of public decency involved in the revival, in the name of "literature," of such obsolete stercoracities.

It is difficult to avoid adverting in this connexion to the levity and want of consideration for individual feeling which, under the impulse given, it is greatly to be regretted, by influential examples, are beginning increasingly to characterize the editorship of biographies and correspondences, and by which the healthy sentiment of the age has already, on more than one occasion, been greatly revolted.

As the most serious sufferer, perhaps, as yet from this growing abuse, I take the liberty of earnestly commending the subject to the thoughtful consideration of the many honourable men and women who occupy themselves at the present day with literary criticism, and to whom, as the self-constituted guardians of and trustees for the public in such matters, it may fairly look for the protection which they, and probably they alone, are capable of affording it.

I may permit myself to add, in relation to the more immediate object of this protest, that I have just completed a biography of my father designed to display faithfully what manner of man he was, what manner of work he did, with other matters which may, I hope, be read with pleasure by persons interested in human nature and in the literary and art life of the age in which he lived.

ALABIC ALFRED WATTS.

SALES.

In the sale of books and manuscripts at the rooms of Messrs. Sotheby, Wilkinson & Hodge, on Wednesday last and three following days, were some articles of great rarity, including Lydgate's *Lyt of Our Lady*, printed by Caxton, which sold for 880*l.* Dame Juliana Berners's *Boke of St. Albans*, although slightly imperfect, 600*l.* *Cabinet du Roy*, 80*l.* Arundel Society's Publications, 60*l.* Nichols's *Leicestershire*, 125*l.*

A small portion of *Pickwick Papers* and of Nicholas Nickleby in the autograph of Charles Dickens, 51*l.* La Fontaine, *Fables*, first edition, 31*l.*, and the edition with Oudry's plates, 17*l.* Audubon's *Birds*, 190*l.* *Biblia Latina*, vol. i. only of the first printed Bible with a date, 30*l.* An extensive collection of caricatures by Gillray, Rowlandson, Bunbury, Woodward, Dighton, &c., 124*l.* 6*s.* A fragment of Caxton's *Golden Legend*, 30*l.* 10*s.* Gould's *Birds of Australia*, 180*l.*, and *Himalaya Birds*, 12*l.* Marguerite de Navarre, *Heptameron*, 22*l.* Ruskin's *Poems*, 21*l.* Reynolds's *Graphic Works*, 26*l.* Piranesi, *Opere*, 29*l.* Shaw's *Staffordshire*, large paper, 56*l.* Drake's *York*, illustrated, 24*l.* 10*s.* Whitaker's *Richmondshire*, Leeds, Craven, and Whalley, 56*l.* *Heures à l'Usage de Rome*, printed in 1504 by Pigouchet, 34*l.* Thackeray's *Works*, *édition de luxe*, 21*l.* The entire sale produced 4,310*l.* 2*s.* 6*d.*

Among the books acquired at the third Beckford sale for the British Museum are the following rarities:—No. 66, *Neuhusius, Infantia Imperii Romani*, Amsterdam, 1657, in a binding by Padeloup. 111, *Nigrinus, Wider die Rechte Bacchanten ein sehr lustig und nützlich Büchlein, Reimenweiss gestellt*, Frankfurt am Mayn, 1559. 328, *Les Metamorphoses d'Ovide traduites en Prose Française*, by N. Renouard, Paris, 1617, a large-paper copy, with fine impressions of the plates by J. Isaac, old morocco binding, with the arms of M. de Mesmes

Ravignan on the covers. 473, Pasquetti, *Grazie e Miracoli del gran Santo di Padova detto il Taumaturgo*, Padova, 1715. 810, Planchette, *La Vie du grand S. Benoist*, Paris, 1652, a very fine copy in red morocco, with the arms of the Grand Condé on the covers. 811, Planis Campy, *L'Ouverture de l'Escole de Philosophie Transmutatoire Metallique*, Paris, 1633, with a curious engraved title-page and a portrait of the author, binding old olive morocco, and the covers ornamented with fleurs-de-lis in gold. 974, Postel, *Divinationis sive Divinae Summaeque Veritatis Discussio*, Paris, 1571, a small 16mo. volume, excessively rare, bound by Bozerian. 978, Anecdotes zur Lebensgeschichte des Ritters und Reichs-Fürsten Potemkin, Freistadt am Rhein. 1020, *Prières du Matin et du Soir*, Madrid, 1770, a prayer-book privately printed for the use of the King of Spain, Charles III., and given by him to Mr. Beckford. 1058, *Le Psautier de la Vierge Marie, A la Roynne Mère du Roy*, Paris, 1619, with fine engravings by I. Span, from designs by M. de Vos. 1169, Ramberviller, *Devots Elancemens du Poete Chrestien, Pont-à-Mousson*, with beautiful engravings by De Leu and De Wert. 1376, *La Vie du bien-heureux Robert d'Arbrissel, Fondateur de l'Ordre de Fontevraud, La Flèche*, 1648, in old red morocco with fleurs-de-lis on the covers. 1515, *Ad Sex Primorum Caesarum Genealogicam Arborem Commentaria*, Neapoli, 1787, dedicated to Pope Pius VI., with his arms stamped on the covers. 1525, Rousset, *Histoire de la Cour de Madrid*, Cologne, 1719, with portraits of Alberoni, Philip V., Portocarrero, the Princess des Ursins, and the Queen Marie Louise Gabrielle de Savoye. 1767, Du Saussay, *Epitome Vite admirabilis S. Philippi Nerii, Tulli Leucorum*, 1664, with the arms of the President La Moignon on the covers. 2483, P. Terentii *Comedie Sex*, Mismie, 1546, citron morocco binding, with the arms and monogram of De Thon and Gaspard de la Chastre in gold on the sides and back. We conclude with mentioning No. 2068, Smollett's *Adventures of an Atom*, London, 1749, first edition, and 2071, his *Sir Launcelot Greaves*, a new edition corrected, London, 1774.

THE NEW SHAKSPEARE SOCIETY.

UNWILLING to bring my name before the literary public, except as the signer of notings on literary subjects, I would yet state that for reasons, none of which are personal to myself, I have—necessarily, according to my lights—given up my membership of "The New Shakspeare Society." This I do the more because—through no fault of the editors—the autumnal prospectus of the Society has been issued still containing my name, both as a member of the committee and as the reader of a paper in June next. Further, I can only add—though this also is not among the reasons above referred to—that had it been a society on a more oligarchic or even republican basis this would not have occurred.

I have since been told, on what seems to me good authority, that there will be a large exodus from the Society. Having independently foreseen, as I think, the same, and still loving Shakspeare, I would take this opportunity of urging our chief Shakspeareans, such as Halliwell-Phillipps, Drs. Abbott, Ingleby, Aldis Wright, and others, to take time by the forelock, and draw up the constitution of it, may be, a "William Shakspeare" Society, in greater accordance with the spirit of the age, and, the society being formed, subject this constitution, after the expiration, say, of a year, to the approval and revision of the then members. Should such a society be formed, very many who will, I think, leave the present society to collapse when the circumstances to which I have alluded become known, and I among others, would gladly become members of the new.

BRINSLEY NICHOLSON, M.D.

THE LEOFRIC MISSAL.

Frenchay Rectory, Bristol, July, 1883.

I AM aware that your columns are not the proper place for a theological controversy, but I have no doubt that, with your usual courtesy, you will allow me to reply to the concluding paragraphs of your generally appreciative review of my edition of the Leofric Missal. The questions raised by the language of the "Ordo Communicandi Infirmum" therein are not so simple as your reviewer asserts and thinks.

The most ancient and common way of communicating the sick was in both species simultaneously by intinction: "Communis usus obtinuit ut Eucharistia infirmis sanguine intincta preberetur, ut probant Ritualia antiqua perplurima" (Martene, 'De Ant. Eccles. Rit.,' i. v. ii.).

The most ancient formula of administration, as preserved in the books of Deer, Dimma, Mulling, and the Stowe Missal, was, with verbal variations: "Corpus et sanguis Domini nostri Jesu Christi, filii Dei vivi, conservat animam tuam in vitam perpetuam" ('Lit. and Rit. of the Celtic Church,' pp. 164, 170, 173, 224).

The formula of administration in the present Roman manual, and in the medieval manuals of Sarum and York, after the prohibition of communion in both kinds, was and is, with verbal variations: "Corpus Domini nostri Jesu Christi custodiat (corpus tuum et) animam tuam in vitam eternam" (Surt. Soc. vol. lxiii. pp. 52, 51*).

But the formula accompanying administration in the Leofric MS. is different from either of the above, and is, as far as my knowledge goes, unique: "Fiat commixtio et consecratio corporis et sanguinis Domini nostri Jesu Christi nobis et omnibus accipientibus in remissionem omnium peccatorum et vitam eternam" (p. 241).

Now these words, with slight variations, occurred in the Sarum, York, and Hereford Missals, as they occur in the present Roman Missal, but in a totally different position and connexion. They are said by the priest during the ceremonial act of commixture, or the immersion of a portion of the consecrated Host into the consecrated contents of the chalice, within the Canon, before (in the English uses, after) the "Agnus Dei." But the rubric preceding them in the Leofric Missal directs a commixture of the consecrated Host with (evidently unconsecrated) wine or water: "Hic communicetur infirmus, et ponat sacrificium in vino sive aqua dicens." The text is certainly "sive," not "sine" as printed by Mr. Maskell, 'Mon. Rit.,' new edition, ii. 111, and by Dr. Henderson, Surt. Soc. lxiii. 176*, though I would gladly believe with them, if possible, that the "sive" is due to a mistake of the original scribe.

If it were not for the words of administration I would accept the ordinary explanation of such a rubric (Bona, 'Rev. Lit.' ii. xviii. 3), but I submit that we have here a trace of an objectionable practice of the medieval Church of communicating the people with unconsecrated wine. The Host, in the Leofric Missal, was to be moistened with unconsecrated liquid, and then words which only suit, and the only known ritual use of which is in connexion with, the union of the two consecrated elements were to be employed in its delivery. For evidence of such a use of unconsecrated wine, I quote from Durandus: "Unde in quibusdam locis, post sumpcionem corporis et sanguinis Christi, aliquid de ipso sanguine reservatur in calice, et superfunditur vinum purum, ut ipsi communicantes inde sumant. Non enim esset decens tantum sanguinem conficere, nec calix capax inveniretur" (Le Brun, 'Explic. de la Messe,' i. 568; Mabillon, 'Mus. Ital.,' ii. lvi.). The Cologne Agenda (A.D. 1521 or 1537) contained a rubric directing the priest neither to communicate the people with consecrated wine nor to give them "vinum non consecratum pro consecrato."

Let me assure your reviewer that it is quite

possible to be acquainted with and to hold the doctrine of concomitance without believing that it justifies a serious departure from the institution of Christ and the practice of the primitive Church for many centuries. An early council of Tours did not make such use of it when it prescribed: "Ut presbyter habeat pyxidem ubi corpus Domini diligenter recondatur ad viaticum recedentibus a sæculo; quæ sacra oblatio intincta debet esse in sanguine Christi, ut veraciter presbyter possit dicere infirmo, 'Corpus et sanguis Domini proficiat tibi,' &c. (Martene, 'De Antiq. Eccles. Rit.,' i. v. ii.).

My introduction to the Leofric Missal had to cover too much ground to enable me to enter into this and other points with fulness, but I shall be thankful if, in justice to myself, and in reply to your reviewer, you can find room for this letter.

F. E. WARREN.

* * Mr. Warren has mistaken the point of our remarks. In his introduction he asserted that "the practice of communicating people as well as priests [in the eleventh century] in both kinds is evidenced by the language which occurs in various collects"; and we showed that the words to which he appeals mean nothing of the sort. We must add, that there never was (as Mr. Warren now further asserts) any "practice of the medieval Church of communicating the people with unconsecrated wine." On the contrary, when communion in one kind only became general, priests were strictly charged to explain to their people that the chalice was afterwards offered to them as an ablution, and as an ablution only, and never to be regarded as a part of the communion. Upon lay communion in churches in both kinds we said no more than that it was not forbidden until the tenth century or the eleventh, and that the custom at any time of carrying the Eucharist, separately, in both kinds to the sick is incapable of proof. The ancient forms of administration are perfectly consistent with giving the Host alone. Whether the true reading of the Leofric text is "sive" or "sine" is of no consequence; except that if, as Mr. Warren (and very probably rightly) insists, the word is "sive," there can then be no question whatever that the dipping was simply to assist the sick person in swallowing. Neither priests nor people in Leofric's age were so ignorant as to suppose that water (or unconsecrated wine) could be the "blood of Christ."

THE KYRE 'BOOK OF ST. ALBANS.'

Abchurch Lane.

THE valuable contribution in last week's *Athenæum* upon the Harsnett Library at Colchester, with its early printed and rare bibliographical curiosities, must have been scanned with great interest by numerous readers. There are many such collections in various parts of the kingdom which only require the eye of the expert to bring them to light.

At the old family mansion Kyre Park, Tenbury, Worcestershire, there is an extensive library, the origin of which can be traced back for centuries, and the old books of which have occupied the same old shelves generation after generation. In many of the volumes are the marginal notes as well as the signature of their Elizabethan owner, Sir Edward Pytts, Knight. His successors, too, appear to have been book-lovers, for with culture and taste they added from time to time the best editions of contemporary works to the growing collection.

The present owner is the descendant of Sir Edward Pytts in the female line, through the marriage, in 1721, of Catherine, the only daughter of Samuel Pytts, of Kyre, M.P. for Worcestershire, and William Lacon Childe, of Kinlet, M.P. for Shropshire.

The bibliographical treasures which may lie hidden in this old library no one knows, for the books have not as yet undergone any critical examination. True, there is a manuscript catalogue, but, like all old catalogues, it

is next to useless to the bibliographer. There is, however, one volume of unusual interest which has been brought to London, and which, by the courtesy of the owner, has passed through my hands. It is a magnificent copy of the well-known but seldom seen 'Boke of Saint Albans,' treating of "Hawkyng, Huntynge, and Cote Armour," and attributed to that apocryphal personage Dame Juliana Berners. Like the copy from Powderham Castle which sold last week at Sotheby's for 600*l.*, this is quite perfect, much larger, and in what is thought by some to be the original binding of doe-skin. If not actually of the same date, viz., 1486, the binding cannot be many years later. At the beginning and at the end are some fly-leaves cut from an old MS., slips from the same MS. having been used in the middle of each gathering to prevent the binder's thread cutting through the paper. All these fragments are from the same old service book, and are covered with very bold manuscript music. Now, if we can ascertain from any technical peculiarities in the written music that these fragments could not have been written earlier than the commencement of the sixteenth century, we must, of course, date the binding some thirty or forty years later than 1486, the date of the printing. On this point I should value greatly the opinion of your readers, founded upon the following particulars: the music is written on a staff of five lines, and bars are used. Very early music was, I believe, written on three lines; later on, a staff of four lines was used; and in the sixteenth century five lines first became common. Again, bars in music were, according to Grove's 'Dictionary' (*sub voce* "Bar"), first used in 1520. In these fragments bars are used without any regularity, as if they were a novelty to the scribe. Can any dependence be placed upon these peculiarities?

Another charm of this book is the unsophisticated state in which it has come down to us. No heavy magnificent binding, no bleaching to make white the paper, no hydraulic press nor steam cylinders have given an unnatural glaze to the leaves, which are as rough and rude as when the Schoolmaster of St. Albans first passed them through the press, the strong relief made by the types pointing to a very damp state of the paper when printed as well as to a considerable amount of muscle in the arm of the pressman. Here, too, we see that the "speuing" of the sloppy ink over the edges of the letters is exactly the effect which a printer would expect to see from such conditions, an effect, however, which is inexplicable when the hotpressing has obliterated all indentations.

In very old libraries it was the custom to place the books upon the shelves back first, the title of the book being boldly written up the fore-edge. This was found an easier plan than pasting a written label on the back. But this book, and probably many others like it, must have been put on the shelf fore-edge downwards, for on the bottom edges may be seen, in bold letters, "Blazonū Armōrū," the blazoning of arms being the subject of the chief part of the treatise. To place such a volume as this in a modern binding, like the copy just sold, would indeed be an outrage.

But are there any other books in the Kyre Library possessing such value and interest? Who knows?

WILLIAM BLADES.

PATRICK BRANWELL BRONTË.

Leeds, July 31, 1883.

I REGRET to have to ask you to allow me to say a few words in reply to Mr. Francis A. Leyland, whose letter under the above heading appears in the *Athenæum* of the 21st inst. Mr. Leyland professedly writes to vindicate Branwell Brontë from the charges brought against him in the first place by Mrs. Gaskell, and subsequently by all who have made themselves acquainted with the history of the Brontë family. In reality, however, Mr. Leyland's purpose appears to be to

attack Miss Nussey, with whom Charlotte had that lifelong correspondence from which the facts of her remarkable story have been gathered.

So far as Branwell Brontë is concerned the evidence is overwhelming that he was profligate, vicious, vain, boastful, and untruthful. Those who know the facts of his life must be well aware that not a word has been said of him either by Mr. Swinburne or Miss Robinson that is not justified; and little good can now be done by the attempt to prove him to have been something quite different from what he really was.

Still, if that attempt is to be made, either by Mr. Leyland or anybody else, it need not involve an attack upon Miss Nussey. I have the best authority for saying that it was at the urgent request of Mr. Brontë that Miss Nussey placed Charlotte's letters in the hands of Mrs. Gaskell, and she did so on the express stipulation that no painful revelations should be made with regard to Branwell. Mr. Smith, the publisher, was anxious, however, that the 'Life' should be in two volumes, and Mrs. Gaskell found that there was only one way of filling a work of this size. That was by weaving into the pure history of Charlotte the sombre narrative of Branwell's fall. She did this despite the remonstrances of Miss Nussey, but with the full approval of Mr. Brontë. It is true that the latter subsequently expressed himself as being dissatisfied with Mrs. Gaskell's work; but that was after it had been somewhat freely criticized. In the first instance he was perfectly content with it. What I wish to make clear is that the responsibility for the publication of Branwell Brontë's history must be divided between his father and Mrs. Gaskell, and that no part of it whatever belongs to Miss Nussey, whose warm love for the memory of her illustrious friend led her to resent the introduction of Branwell's shameful story into the biography.

T. WEMYSS REID.

Literary Gossip.

THE examination of the pieces of leather which Mr. Shapira has brought to London is proceeding, but no conclusion can yet be hazarded. The skins are fifteen in number, and most of them are folded in two or more pieces. For convenience they have been numbered. The first has three folds, the second one, the third two, the fourth three, the fifth two, the sixth one, the seventh one, and so on. There are in all forty folds. Each piece of leather is about three and a half inches wide, and each fold is from six to seven inches long, and contains from nine to ten lines of writing. The writing seems not to be a picked alphabet, but current, and this is in favour of the genuineness of the documents. It is pretty clear that, whatever the age of the leather, the writing must either date from somewhere about B.C. 800 or from A.D. 1880. There is no middle term possible. So far as yet deciphered the fragments are portions of Deuteronomy.

A CORRESPONDENT writes:—

"There were apparently only two kinds of characters used in Palestine for writing, viz., those of the Siloam inscription and the Samaritan characters used for coins. If the fragments of Deuteronomy which Mr. Shapira has acquired from a Bedouin are written in the characters of the Moabite stone, they will prove of a still greater importance, since they evidently contain a fragment of a Moabite Deuteronomy. This will, perhaps, explain the reason for there being eleven commandments, as stated by the Palestine Exploration Fund. It is marvellous how sheepskin could be preserved during 2,500 years in any other country than Egypt."

AN interesting addition to the literature of the American Revolution will be made by Mr. B. F. Stevens, who has discovered and is printing the orderly book of General Howe during the time that he was in command at Boston. Mr. Stevens has added to this volume an abridgment of the correspondence between General Howe and the home Government during that period. One thing is rendered clear by this volume, and that is the struggle which General Howe had to sustain from the badness and scarcity of provisions in Boston. This helped nearly as much to render his position untenable as the opposing force under Washington.

MR. JAMES SULLY has finished the textbook on mental science on which he has been engaged for some time. The work aims at giving the outlines of psychology in a shape that will be useful to students generally, and at the same time at tracing some of the main bearings of the science on education. It will be published early in the autumn.

THE scheme for the compilation of the Stanford 'Dictionary of Anglicized Words and Phrases,' which Mr. Fennell has under his charge, will be approximately as follows. This dictionary, while not professedly including technical terms, is to embrace all Anglicized non-European words and phrases found in English literature, if borrowed *directly* (with or without change of sound or form) from non-European languages; all Latin and Greek words which retain their original form, and all Latin and Greek phrases in use in English literature; all Anglicized words and phrases borrowed directly from modern European languages excepting French; all words and phrases borrowed from the French which retain the French pronunciation; and all words borrowed from French, Latin, and Greek since the accession of Henry VII., whether now altered or but imperfectly naturalized and now obsolete. As to detail, it is proposed to determine (1) the time of a word's introduction into English; (2) the original form and pronunciation of the same, and subsequent changes in that pronunciation; and (3) the language from which it is borrowed and its proper form and meaning in that language. Such foreign proper names as are frequently used as common words, and frequently cited foreign proverbs and short epigrammatic sentiments, will be included. Contributors' names will be published in the dictionary. The editor is anxious to receive offers of both systematic and occasional voluntary contributions. He is ready to send full instructions to those who are willing to contribute.

DR. FRANZ HUEFFER has a volume of essays in preparation.

THE new volume of Messrs. Hodder & Stoughton's "Theological Library" will be a work by Dr. Marshall Lang, entitled 'Life: is it worth Living?' It deals to some extent with the questions raised by Mr. Mallock and the author of 'Natural Religion.'

THE account of the voyage of the Alert, by Dr. Coppinger, Staff Surgeon R.N., will be published by Messrs. Sonnenschein & Co. on the 1st of September. It will contain a large number of woodcuts from photographs

and sketches made by the author and Mr. F. North, R.N.

PROF. A. W. WARD, of Manchester, has undertaken to prepare for publication a personal memoir of his sometime colleague the late Mr. W. Stanley Jevons.

WE understand that Lord Ronald Gower is editing a 'Life of the Queen,' by Sarah Tytler, which Messrs. J. S. Virtue & Co. will publish. The same firm are also preparing a largely illustrated volume on 'Social Life in Egypt,' by Mr. Stanley Lane-Poole, which will describe the present condition of Egypt.

MR. WILLIAM DOBSON, of Preston, has nearly ready for publication a new series of 'Rambles by the Ribble.' It will contain matter of historical interest in reference to a number of old mansions and other buildings in the Ribble district.

A GREATLY enlarged edition of Mr. R. C. Hope's 'Dialectal Place-Nomenclature,' covering upwards of 150 pages, will be ready in about a fortnight. It will be published by Messrs. Simpkin, Marshall & Co.

WE have pleasure in being able to announce the completion of a new family history by Mr. Wm. Fraser, LL.D., Deputy-Keeper of Records in Edinburgh. 'The Chiefs of Grant,' privately printed like all the previous family histories of the same well-known antiquary, occupies three quarto volumes, and is profusely illustrated with portraits, drawings of castles and ancient weapons, and fac-similes of charters and correspondence. The first volume contains the memoirs of the Laids of Grant from their earliest known ancestor, Sir Laurence Grant, Sheriff of Inverness in the thirteenth century, down to the Earl of Seafield, the present chief of the clan; the second volume embraces the family correspondence preserved at Castle Grant, an especial feature of this volume being a large collection of letters from Simon, Lord Lovat; the third volume is devoted to the family charters, which form a regular series from the time of William the Lion, and relate chiefly to the ancient Grant inheritances of Stratherrick and Strathspey. The series of histories of Scottish families by Dr. Fraser now embraces, if we remember rightly, no less than twenty-two quarto volumes.

A NEW novel by the author of 'Antinous,' who writes under the pseudonym of "George Taylor," will be issued before long by Messrs. Sampson Low & Co.

SCIENCE

A List of British Birds. Compiled by a Committee of the British Ornithologists' Union. (Van Voorst.)

So long ago as May, 1878, it was proposed at the annual meeting of the British Ornithologists' Union that a list of British birds should be drawn up in accordance with modern principles of nomenclature and systematic arrangement. A committee was appointed, consisting of Messrs. Dresser, Godman, Salvin, Saunders, Seebohm, Sharpe, P. L. Selater (the Secretary of the Zoological Society, who was elected chairman), and Wharton, the last being secretary and general editor. Numerous meetings were

held, and the result is published in a well-printed volume of upwards of 250 pages, the size and cover of which correspond with those of the *Ibis*, for more than three-and-twenty years the organ of the Union.

The general scheme of the work is excellent, and the proposed plan appears to have been carried out in a highly commendable manner. The classification adopted is that modification of Prof. Huxley's which has been employed by Mr. Selater, and the names of those species which are not regarded as entitled to be called "British" (a word of considerable elasticity as it is) are distinguished by being printed in italics and enclosed in brackets. Out of a total of 452 species, 76 are thus excepted, leaving 376 as British birds, and these again are divided into the categories of residents, and summer, winter, and occasional visitors. To each species is appended a table of references to certain standard works, followed by the etymology of the scientific name; and to this succeeds a carefully condensed summary of the geographical distribution of the bird, with, in the case of rare and accidental visitors, a reference to the time and place of capture. When it is remembered that the claims of the majority of the seventy-six species excluded (to say nothing of others which have just squeezed in) have been based upon the mistakes, or worse, of dealers, the erroneous identifications of collectors anxious to display a novelty, or upon escapes from confinement, it must be confessed that it has been no light task to sift the evidence, often conflicting; and the scientific reader will no doubt admit that the work has been well performed by this ornithological Ministry of all the Talents. Some statements which are apparently slips can, if deemed advisable, be corrected in a second edition. For instance, it is asserted that the bearded titmouse is "resident in Cambridgeshire," although it is expressly stated in the fourth edition of Yarrell that its career as a denizen of that county and Huntingdonshire was closed by the draining of Whittlesea Mere in 1851; and again, that the Barbary partridge is "a rare straggler to England," whereas there is evidence almost amounting to certainty that it was introduced, and so little migratory is it that it does not even fly from the Rock of Gibraltar (to which the ancestors of the existing stock were brought from Africa) to the Spanish mountains on the opposite side of the Lines. There is also some inconsistency in the bracketing of certain birds and the admission of others. The plan set forth in the preface is that every species of which even a single specimen has been obtained in a wild state shall be considered British. On what principle, then, is excluded the unmistakable wall-creeper so accurately described by Robert Marsham in his correspondence with Gilbert White, whilst the great spotted cuckoo of Southern Europe and the American black-billed cuckoo each rejoice in the large-typed dignity of "British" birds on the strength of a single occurrence in Ireland? Can this be another concession to that "distressful country"? It was, perhaps, advisable to notice, in order to dispose of their claims, those species of which occurrences have been recorded through erroneous identification—such as the

American grey shrike, two species of American swallow, and others—or those which were obviously escaped cage birds, such as the nonpareil finch, the yellow-rumped seed-eater, the American meadow starling, &c.; nor do we complain of the exclusion of the pelican recorded by Montagu to have been shot at Horsey Fen in May, 1663, and then supposed to have escaped from the royal aviary at St. James's. If, however, these pretenders are to be set up in order to be knocked down again, it seems a pity to have omitted the "Pica Braziliensis, or Toucan, whose beak is near as big as its whole body," and which was found, as set forth in Plot's 'Natural History of Oxfordshire' (1677), "within two miles of Oxford, and given to the Repository in the Medecine school, where it is still to be seen."

The difficult task of furnishing the notes on the etymology of the scientific names has been undertaken by Mr. H. T. Wharton, the brother, we understand, of the erudite author of 'Etyma Græca.' Anxiety to make the obscure clear has led to the production of a sort of 'Derivations for Infant Minds,' which is at times somewhat irritating, especially when combined with a pedantic mode of expression and a dogmatic style of insisting on the derivation which to the author appears the only orthodox one. Take, for instance, the Muscovy duck, *Cairina moschata* (p. 121), where the derivation of the specific name is given as follows: "*Moschata*=from the Mosquito Coast, Central America. Any reference to a 'musky' odour seems impossible in fact." Why impossible? Is there no musky flavour or smell to be detected in this particular species when pure and uncrossed in tropical America? The termination *-ata* of the name bestowed by Linnaeus is like that of the musk mallow, *Malva moschata*, or the musk stork's-bill, *Erodium moschatum*; and if the name were derived from the locality, the termination would probably be *-ensis*. Upon this point we may present our etymologist with another far-fetched origin assigned for the name by an Elizabethan writer, who says: "But there is a kind of wilde Duck called *Anas muscaria*, because it eats nothing but flies: which is of as wholesome and good nourishment as the other [duck] is bad and heavy of digestion." Again, under "Great bustard, *Otis tarda*," we read: "*Tarda*, the Spanish name according to Pliny (*Hist. Nat.*, x. p. [cap.] 29). A Celtic or Basque word, bearing no relation to *tardus*=slow. *Tarda* and *Bistarda* are always used as substantives, like the French *Outarde* (from *avis tarda*, through the Provençal *Austarde*, as *avis struthio* became *Autruche* in French and Ostrich in English) and our *Bus-tard*." Although somewhat involved, this explanation is very pretty, and the bold assertion that *tarda* has no relation to the Latin *tardus*=slow may be convincing to some minds; but we should like to know the authority for the statement that *tarda* is a Celtic or Basque word! If this style of derivation is to be accepted, future philologists will be told that the origin of some word used in far Cathay is English or Chinese; and, indeed, as the term "pigeon-English" is familiar to us, it might simplify matters to say boldly that *tarda* was "pigeon-Basque." Pliny's words, "quas Hispania aves tardas appellat, Græcia otidas,"

may be susceptible of two interpretations, and it is true that some mediæval writers have employed the word as a substantive; also that Linnaeus by writing it with a capital initial letter indicated that he considered it a substantive in apposition; but the association with the Latin adjective, significative of the slowness of the bird in taking flight, has been widely accepted, and should not be contemptuously pushed aside in favour of some unknown Celtic or Basque word which certain modern philologists ignorantly worship.

There is the style of the 'Dictionary for Beginners' about such derivations as "*hortensis*=of or belonging to a garden, *hortus*," and "*arvensis*=pertaining to a field, *arvum*"; and "*modularis*=that sings in a measured manner, from *modulus*=a measure, melody," is a roundabout way of saying "melodious." On the other hand, unnecessary brevity is shown in the bare remark that "*sericea*=silky," without adding that the word is derived from *Seres*=Chinese. And surely the origin of the specific name *apus*, applied to the swift (and which we take to be derived from *α-πους*, owing to the popular supposition that the bird had no feet), can hardly have offered such an insuperable obstacle as to have led to the total omission of an explanation. It is highly improbable that a joke was intended in the unnecessary statement that "the classical Latin word *pilaris*=relating to a ball, can have no reference to any special development of 'hair' [*pilus*] on the head"; but it strikes us that the writer might with equal pertinence have said that because a bald head is as smooth as a billiard-ball, it must not, therefore, be assumed that there is necessarily an affinity between "ball" and "bald."

It would be easy to extend our criticisms of this portion of the book, but space forbids; and even if all were said, the fact would still remain that these pages contain an amount of information previously possessed by very few scholars. Of the work as a whole it may safely be said that nothing so complete has previously been produced, or even attempted, and its publication marks a distinct era in the history of catalogues.

Handbook to the Ferns of British India, Ceylon, and the Malay Peninsula. By Col. R. H. Beddome. With 300 Illustrations. (Thacker & Co.)—Col. Beddome has done long and excellent service among the ferns. His previous works on the ferns of Southern and of British India respectively may be looked upon as a direct continuation of Wight's 'Icones,' that wonderful collection of lithographic illustrations which afforded such a striking proof of persistent zeal under difficulties. To a less extent Col. Beddome had the same difficulties to contend with in the limited field he selected for his study. Compiled at a distance from libraries and collections, with all the hindrances that beset the botanist in the field, it is no matter for wonder that such works are faulty and incomplete. Fortunate is the author who has the opportunity of collating and revising his work in the forest and in the jungle with the aid of authentic documents and specimens at home. Col. Beddome has been among these fortunate ones, and now gives us, in small compass and with serviceable illustrations, "a digest of the information on Indian ferns" contained in well-known standard works as well as in his own. This digest has been prepared after careful

examination of the collections at Kew and elsewhere. The author has followed for the most part the arrangement of Hooker and Baker, but he has adopted as distinct genera the sub-genera of his predecessors. As a matter of practical convenience this is no doubt the wiser plan, and one which does not startle the beginner by the collocation in the same group of plants having often very different aspects and habit of growth. From the point of view, however, of pure science the opposite plan seems to us preferable, as affording a truer notion of the degree of relationship between the plants and of their probable lineage. Although for purposes of practical utility an artificial arrangement may be preferable, as lessening the initial difficulties of the student, and may, therefore, be adopted by an author, yet in carrying out his plan he has no right, under any plea whatsoever, to impute to his predecessors names and views of structure and affinity which they could not possibly have entertained. Col. Beddome sins in this way throughout his book; for instance, we open the volume at p. 137 and there find the well-known bird's-nest fern called *Thamnopteris nidus* (Linn.). Linneus, however, could certainly not have known anything about a genus that was not established till after his death, and, for anything we know, might have objected to such an arrangement could he have been made aware of it. At the reference given we find not *Thamnopteris*, but *Asplenium*; and thus Col. Beddome not only makes Linneus say what in reality he did not, but introduces confusion into the history of ferns. It is fair to say that in other cases the author avoids this confusion by the addition of a qualification which he has omitted in the case of this particular fern. Thus a few pages further on he writes "*Asplenium septentrionale* (Linn. under *Acrostichum*)."¹ This is a clearer statement than the previous one to which we have alluded, but it is still misleading. The motive, no doubt, is a good one, and springs from the desire to connect the name of the plant with that of the botanist who was the first to describe it. In actual practice, however, it is of comparatively little moment who described a particular species; the student can readily obtain that information by consulting the synonymy. Moreover, the reputation of a botanist does not depend upon the number of species to which his name is appended. The name is, in fact, attached not as a mark of respect or honour, for it is self-imposed, but simply as a useful indication to the student. It must not be thought that the erroneous method, as we take it to be, adopted by Col. Beddome (in company, be it said, with some other distinguished botanists) interferes materially with the utility of his book. The reader can easily make the necessary correction if he chooses, and will then find the volume exceedingly serviceable. We trust it may lead students in the field to occupy themselves less with collecting and catalogue-making, and more with the life history and mode of development of the plants, by careful investigation of which alone can the guesses of species-makers be verified or refuted.

STONE MONUMENTS NORTH OF GREAT SLAVE LAKE.

4, Addison Gardens, Aug. 1, 1883.

In the *Athenæum* of the 28th of July there is an extract from a letter of Capt. H. P. Dawson, dated 20th of February, at Fort Rae, Great Slave Lake, to the following effect:—"On inquiry I find that all the far-off Indians describe stone pyramids or altars on the tops of some of the hills far to the north [and east] of this..... composed of blocks of *roughly hewn* [the italics are mine] stone, of a size 'such that the men of these days cannot lift.'.....The Indians look on these remains with great dread, and will not go near them."

I do sincerely hope that my friend Capt. Dawson may discover something new on these reported monuments of "roughly hewn stone";

but I fear they will be found to be the well-known work of the Eskimo, who, where the country is hilly and rocky, delight in putting up stones of very considerable size—although not larger than a few men could lift—in all sorts of picturesque forms, especially in the neighbourhood of a favourite camping-place. An excellent illustration of these Eskimo constructions may be seen in the narrative of Sir George Back (a most skilful draughtsman), facing p. 378, describing his descent of the Great Fish River in 1834. The Indians, unless they are in great numbers, have a very wholesome and widespread fear of the Eskimo, and therefore have a "great dread of going near these remains," thinking they might meet the people who built them.

For the "ruin" said to be about twenty miles north of Fort Rae I am at a loss to account. It may be the remains of some old trading post of the Hudson's Bay or North-West Company, who in the days of opposition, many years ago, had numerous small stations which have long since been abandoned. The station at which Capt. Dawson passed the winter has been established only a very few years, and I have never been there.

JOHN RAE.

ASTRONOMICAL NOTES.

THE Perseids or meteoroids of August 9-12th will be looked for again during the second half of next week; but, according to the most probable period of its orbit, it will be about a hundred years before a return will take place of the comet (the third of 1862) with which they are connected. A considerable number of meteors is, however, seen on every occasion on which the earth passes through the orbit. An exceptionally brilliant display took place in 1871.

The Observatory for the present month contains a letter from the Rev. E. Ledger, Gresham Lecturer on Astronomy, on the famous comet of Biela, calling attention to some facts about its history which have been overlooked in most books on astronomy. The remarkable duplication of that comet was seen by two American observers, Herick and Bradley, at New Haven, Connecticut, so early as December 29th, 1845, about a month after it was first seen at that return, which was on November 28th; and the elaborate calculations of the late Prof. Hubbard, of Washington, printed in vols. iv., v., and vi. of Dr. Gould's *Astronomical Journal* (a publication which has become extinct since the editor's removal to Cordoba), have shown that the actual separation of the comet into two parts probably took place more than a year before, or some time in the autumn of 1844. The two companions varied very much in relative brightness after their separation; and when Prof. Challis observed one object only at Cambridge on two nights at the beginning of December, 1845, it would seem that he, in fact, observed the smaller nucleus only, and that the larger was then too faint to be perceived. On January 13th, 1846, Maury at Washington observed both comets, which were also seen in England two days later, and it was then supposed that the separation had only just taken place. When both were seen again at the comet's next return in the autumn of 1852, the relative brightness of the nuclei again varied very much, and there was great difficulty in deciding which was the same as the principal nucleus in 1845-6; Prof. Hubbard concluded that this was identical with the one which preceded in 1852.

In another letter to the same periodical Mr. Lynn shows that when the Sieur de St. Pierre claimed a reward from Charles II. for discovering a method of finding the longitude at sea, by a process which was then utterly impracticable in consequence of the very imperfect knowledge possessed of the stars' places and of the moon's motions, he probably borrowed the idea from the French mathematician Morin, who had made a similar proposal to Cardinal

Richelieu many years before. It is one of the best known facts in the history of astronomy that Flamsteed's pointing out the uselessness of any such idea from these practical difficulties was the immediate cause which led to the foundation of the Royal Observatory at Greenwich and his own appointment as the first Astronomer Royal. Morin's plan was submitted to the French Government in 1634, and it led to much discussion; he was undoubtedly (unlike St. Pierre) a good mathematician for those times, although his memory is not held in any respect by astronomers on account of his prostituting his scientific knowledge to the service of the worn-out delusion which still appropriates the name of astrology. Whilst speaking of this, reference may be made to an assertion in Hone's 'Every-Day Book' that Flamsteed himself was probably a believer in astrology because it appears that he constructed a "scheme of the heavens" for the day, hour, and minute at which the first stone of the Royal Observatory was laid (3rd 14th P.M. on August 10th, 1675). The said scheme has in Hone a somewhat cabalistic-looking sentence in the middle, "*Risum tene atigamite*"; but the first word exciting the suspicion of Mr. Eliot Hodgkin, he wrote to the present Astronomer Royal (Mr. Christie) about it, and was informed by him that, on consulting the original, he found the sentence really was that well-known one in the fifth line of Horace's 'De Arte Poetica' ("*risum teneatis, amici*"), and proved, in fact, that Flamsteed intended the whole thing for a joke (see *Notes and Queries* for August 19th, 1882, 6th S. vol. vi. p. 145, "Astronomers and Astrologers").

Science Gossip.

AN influential meeting of the chemical trades of London was held at the London Chamber of Commerce on the 23rd of July, when it was resolved to form a society of four sections, the first composed of analytical chemists and scientific societies, the second of chemical manufacturers, the third of chemical brokers, merchants, &c., and the fourth of druggists and drysalters. The object of this society is to raise the standard of those important trades. A large committee was nominated, of which Mr. David Howard was elected chairman. A general meeting of all interested was held on the 30th of July.

PAISLEY has been especially fortunate in the matter of generous citizens. Among other liberal endowments, the late Mr. Peter Brough has bequeathed a sum of 300*l.* yearly for the maintenance of a science lectureship in the town, the control of the fund and of the subjects taught being vested in a body of local trustees.

PROF. RICHARD OWEN has been elected an honorary member of the Imperial Academy of Sciences of Vienna.

A VOLUME on 'The Woods, Forests, and Estates of Perthshire,' by Mr. Thomas Hunter, the editor of the *Perthshire Constitutional and Journal*, will be issued shortly. It consists of articles that have appeared in that journal.

DR. CARGILL G. KNOTT, Secretary of the Edinburgh Mathematical Society, has been appointed Professor of Physics in the Imperial University of Tokio, Japan.

PROF. RECKER, Professor of Physics in the Yorkshire College at Leeds, will in future bear the title of the Cavendish Professor of Physics, the fund (7,500*l.*) required to endow this chair having been contributed.

M. ADAMS has successfully established an optical telegraph between the islands of Mauritius and Réunion, a distance of 245 kilometres. Observers in Mauritius can read the signals without difficulty, and the arrangements for announcing cyclones are in process of completion.

THE *Records of the Geological Survey of India*, Part II. for 1883, contains a valuable paper by

Mr. F. R. Mallet, 'On the Iron Ores and Subsidiary Materials for the Manufacture of Iron in the North-Eastern Part of the Jabalpur District.' Mr. Mallet also describes 'Lateritic and other Manganese Ores' occurring in the same locality; and Mr. Theo. W. H. Hughes gives 'Further Notes on the Umari Coal-field,' completing this important inquiry.

MR. R. J. ELLERY, the Government Astronomer, Victoria, sends us his *Monthly Record*, for August, 1882, of observations in meteorology, terrestrial magnetism, &c., taken at the Melbourne Observatory. From this it appears that in the month of August, for twenty-four years, the mean of the barometer has been 29.985 inches, and for the same period the mean temperature has been 50.2°.

M. AD. CARNOT brought before the Académie des Sciences on the 9th of July a description of some 'New Reactions characteristic of the Salts of Gold.' The remarkable example is as follows: into a phial a few drops of a dilute solution of chloride of gold are put; some drops of arsenic acid are added, with two or three drops of chloride of iron and of hydrochloric acid, with about a décilitre of water. If into this a fragment of zinc is introduced, a purple colour is formed around it, which eventually spreads, as a fine rose colour, throughout the fluid. M. Carnot says if one-millionth part of gold is present the tint is very visible, but it may be distinguished with a proportion of gold one-half less.

MR. HARTLEBEN, of Vienna, will publish as vol. xx. of his "Electrische Bibliothek" a bibliography of the electric sciences from 1860 up to date compiled by Mr. Gustav May.

THE annual Congress of German Naturalists (Naturforscher) is to take place this year at Freiburg, and will occupy four days, September 18th, 19th, 20th, and 21st. There are to be fewer fêtes and excursions than in former years.

MR. C. E. MUDIE, the well-known librarian, writes from New Oxford Street:—"Pending a more public and I trust a most influential appeal, will you kindly allow me to mention that I shall gratefully receive and acknowledge the receipt of contributions on behalf of the poor helpless sufferers in Ischia? Grief for the loss of thousands of lives overshadows the sorrow we feel for the sudden and almost total loss of the means of living of many of the survivors; but I feel sure that many of your readers will gladly do what they can."

FINE ARTS

ROYAL INSTITUTE OF PAINTERS IN WATER COLOURS. Friendly. W.—The SIXTY-FIFTH EXHIBITION, which includes a Loan Collection of the Works of the late Vice-President W. L. Leitch, will CLOSE August 6th.—Admission, from Ten to Six. 1s. Illustrated Catalogue, 1s. Will be OPEN in the Evening from Seven till Ten from July 25th to August 6th.—Admission, 6d.

THE GROSVENOR GALLERY.—SUMMER EXHIBITION.—LAST DAY, BANK HOLIDAY, Monday, August 6th.—Admission, 1s.

THE VALE OF TEARS.—DOVE'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Durré Gallery, 35, New Bond Street, with 'Christ leaving the Fretorium,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From Ten to Six Daily.—Admission, 1s.

Velazquez and Murillo: a Descriptive and Historical Catalogue. By C. B. Curtis. Illustrated. (Sampson Low & Co.)

TRAVELLING in Spain many years ago "in search of a new sensation," Mr. Curtis found ample opportunity for the study of the works of the native painters, and, as a help thereto, bought engravings and photographs of the pictures that most interested him. At first he began to collect in an idle mood—at any rate, with no idea beyond getting from engravings assistance in the study of the pictures. Becoming interested in collecting, he grew zealous, and in

the end made it a motive for subsequent journeys, not to Spain alone, but to countries where Spanish paintings are to be seen, from St. Petersburg in the North to Naples in the South. The collection thus formed became the best in existence, and now includes many photographs and drawings which were specially made for the author. While cataloguing the contents of his portfolios Mr. Curtis ascertained the ownership of pictures, traced their history, and noticed their correspondence with, and variance from, other works similar in subject and composition. The transcripts, especially those in photography, made it possible to detect differences or resemblances too slight to be noted by the eye and borne in the memory. After a time the labour thus zealously carried on furnished, somewhat to the collector's surprise, materials for tolerably complete catalogues of the works of the most important Spanish painters. These materials have been arranged and the notes written out for publication. The result is a large volume of more than four hundred closely printed pages, many of them in double columns.

Mr. Curtis, having the fear of the owners of pictures before his eyes, and weighted with a sense of obligations for many courtesies received from those who allowed him to examine their collections, has judiciously, so far as his own comfort goes, abstained from criticizing the works submitted to his notice, and has not ventured to decide on their genuineness; in fact, he has hardly dared to indicate the condition or state of preservation of the paintings he describes. As to pictures in private houses, he rightly says that their position or lighting is often such that no accurate opinion about their genuineness can be formed. The fate of Smith, the renowned and generally admirable cataloguer of paintings, followed by that of Waagen, Passavant, and Stirling, has not been encouraging to over-sensitive persons, because, notwithstanding the high character of each of these authorities, their opinions have been disrespectfully controverted and their experiences derided by those who rode on their shoulders, and whose knowledge had been founded on their researches. Mr. Curtis, having the misfortunes of Wornum before his eyes, determined not to anticipate the ingratitude of posterity. Therefore he has abstained from criticism in most cases, "giving instead occasional references to those writers whose remarks may be of service to the reader without wishing to be held responsible for their opinions."

This plan is excellent for a non-combatant, but its drawbacks are patent. Among them is the want of a standard of opinion by which to estimate the value of the pictures described. A certain proportion of the paintings here awarded to Velazquez, and a still larger number of those which bear the name of Murillo, are described as such in these catalogues, are either altogether spurious, or copies or replicas by pupils, made in the workshop of the artist. It would have been better, we think, to separate examples about which the author has no doubts from such as may be less worthy of confidence. Selection of this sort would, of course, be an extremely difficult and delicate task, because, so far as we yet know, there are

not half a score of documents in which the names of Velazquez and Murillo are mentioned; contemporary records of the artists of Spain are, for the present at least, conspicuous by their rarity. When official documents in the State Paper Office of Spain and municipal and ecclesiastical archives have been ransacked in the manner in which MM. Havard and Laborde have ransacked Low Country and Burgundian records we may expect additional details of value.

That there would be difficulty in criticizing the popular productions of Murillo is patent to ourselves, who know at least twenty versions of the 'Immaculate Conception' of the Salon Carré of the Louvre, which in 1852 cost the French nation 615,300 francs. One only of these versions is, in the right sense of that term, the original. Undoubtedly this picture is No. 93 in the Seville Museum, Mr. Curtis's No. 18. Old versions, displaying but trivial variations of invention, sentiment, or materials, were manufactured in Murillo's workshop, which was notorious for its "output." The best of these is probably that in the Prado. The others are comparatively recent, and belong to a host to which the professional copyists of the Louvre, Museo Provincial at Seville, and the Prado are adding as fast as their brushes can go. Such pictures as this—and the remark applies to all the sentimental and religious works of Murillo described by Mr. Curtis—are easily copied by those who have acquired the trick of a facile mode of delineation. Some of them are in public galleries, and are obnoxious to criticism. Mr. Curtis enumerates thirty-three, and carefully discriminates their details, besides unauthenticated ones. We think he might profitably have indicated the original, and separated the home-made replicas and versions and the comparatively modern copies from each other. Velazquez was not a manufacturer, and his technique is far more subtle and difficult to imitate than that of Murillo. Consequently criticism on the genuineness of works ascribed to him is easier to make and less often required.

The interests of students are served by the arrangement of the entries in this catalogue according to the subjects of the pictures. Chronological arrangement was, our author found, impracticable, although he did not fail to recognize the value of Passavant's example. Mr. Curtis has preferred the notes of the old Spanish writers, Palomino, Ponz, and Cean Bermudez, to those of later foreigners like Stirling. Errors of each of these authorities have been, we notice, corrected by comparison with the pictures and with each other. The enumeration of engravings is very valuable, nor have the photographs of M. Laurent and M. Braun of Paris been forgotten. They are immeasurably more acceptable than the prints, most of which are absolute rubbish. With extraordinary care Mr. Curtis has traced a large number of his examples from collection after collection, and thus laboriously illustrated the dispersion of great galleries, and given the prices the pictures realized on each occasion. He refers us to remarks in various books, and has been minutely faithful in the spelling of names. The disappearance of pictures mentioned by the old Spanish writers has given occasion to much and serviceable research in the hope that it may bring to

light the lost examples. Catalogues and sale lists have been examined with less valuable results than might have been expected, because they are often inaccurate in the last degree. A very copious and accurate index concludes the book and affords curious information. From an analysis of his index Mr. Curtis has ascertained that the pictures of Velazquez and Murillo (copies, of course, included) are distributed in a somewhat unexpected manner. Thus, 66 works by the former artist are in London, 44 elsewhere in England, 10 in Scotland, 69 in Madrid, 12 in Paris, 12 in Austro-Hungary, 10 in Italy. Murillo's pictures are distributed thus: in London 105, elsewhere in England 99, in Madrid 61, in Seville 59, in Paris 21, and in Russia 24. In all, counting pictures of which the whereabouts is unknown, there are enumerated 274 by Velazquez and 481 by Murillo. Some curious details of the prices obtained for these pictures will be found in the preface to this book. These data show that the highest price given for a Velazquez was the 157,500 fr. (certainly a stupendous price) obtained for the 'Philip IV.' now in the National Gallery, at the Hamilton Palace sale of last year. At the King of Holland's sale in 1850, two portraits, now at the Hermitage, realized 77,630 fr. 'The Dead Warrior' in the National Gallery, a very doubtful Velazquez, was obtained at the Pourtales sale, in 1865, for 37,000 fr. 'The Boar Hunt,' now in the same collection, a very much damaged picture, cost 55,000 fr. in 1846. 200,000 fr. was given for each of the Murillos now in Stafford House. We have already mentioned the price of the Louvre 'Conception,' which was the highest ever given for a Murillo. Murillo's 'Good Shepherd' was sold for 120,000 fr. in 1874, his 'Holy Family' (National Gallery) in 1857 for 100,000 fr., 'St. Peter' (at the Hermitage), 1852, 151,000 fr., and 'The Paralytic,' 160,000 fr. 'The Birth of the Virgin,' by this artist, in the Louvre, cost France 150,000 fr. As to the book before us, no one will in future write about Velazquez or Murillo without having it at hand.

Handbooks of Elementary Art.—Painting, Old Masters; Modern Masters; Architecture of all Countries; Sculpture of all Countries. (Sampson Low & Co.)—In four neatly printed and copiously illustrated little volumes Mr. N. D'Anvers has essayed to give a bird's-eye view of the history and development of the major arts. Putting aside inequalities and bits of pedantry, some of which are laughable, the compiler has done his work better and more comprehensively than might be expected. We may smile at the simplicity which has introduced Huibrecht Van Eyck to the English reader, left Jodocus Vydt's name untranslated, and given us Bakhuizen. Elshaimer is neither flesh nor fowl; the same may be said for Aelbert Cuyp, and John of Bruges cannot be the countryman of Jan Van Eyck or of Pauwel Brill, who will be a stranger to most of us. Such statements as "Phillips Wouwerman painted an almost incredible number of works; but it is probable, however, that he did not execute all the pictures ascribed to him," although well meant, are neither critical nor correct. The assertion that Hogarth, having painted the portrait of "John Wilkes and several portraits of himself, all of which are very like," turned his thoughts to painting and engraving subjects of a modern kind and moral nature, shows confusion of chronology of the

most startling kind. What does Mr. D'Anvers mean by saying that 'Strolling Actresses,' by Hogarth, is "now lost"? He had better have said it was burnt in 1874. It is ridiculous to say that Landseer was "absolutely unrivalled" in the expression of animal life. In his account of sculpture Mr. D'Anvers seems to be more at home, but his ideas are rather vague and so is his language. Still he shows judgment and taste in appreciating Greek and Gothic sculpture. The history of architecture, which is confessedly a compilation, is more accurate, and its parts are in better proportion to each other. On the whole, let us say that if these books were thoroughly revised they would be very serviceable to the readers for whom they were written.

The Great Artists.—Luca della Robbia and other Italian Sculptors. By Leader Scott. Illustrated. (Sampson Low & Co.)—This volume embodies no research and actually professes to exclude original matter, yet the author has indulged in some original criticism, most of which had better have been omitted, because it betrays a lack of that technical knowledge which makes criticism valuable. Desirable as the so-called scientific method of the modern dilettanti may be in regard to the historical materials of art history, criticism to be excellent ought to embody so much of technical knowledge as permits complete definition of the styles of artists and modes of execution. From Vasari downwards, our best critics have been artists, and no lucubrations but theirs have survived. Had the author of 'Luca della Robbia,' &c., known more of design, we should not read on p. 78 that the art of gold-working culminated in the genius of Cellini, to whom, if not to the rapidly spreading corruption of the arts, the world owed the florid and exaggerated mode which soon made an end of noble goldsmithery. Benvenuto was a sumptuous and magnificent artist, but the art of the Italian goldsmiths did not culminate in his work, unless in mere splendour, ingenuity amounting to whim, and wealth of fancifulness art is at its best. In estimating Verrocchio Mrs. Scott follows Vasari, a prejudiced witness, in saying that the great artist acquired his powers by labour and study rather than received them as gifts of nature. It is true that his sculpture has much of Etruscan harshness, such as we see in the bas-relief, now in the Bargello at Florence, which commemorates the dying moments of Selvaggia, wife of F. Tornabuoni, and as, in a less degree, obtains in the bronze 'David' in the same museum. These defects belong, however, to Verrocchio's period and the stage of art he illustrated, but they do not prove any lack of genius. The fact that this sculptor designed and executed the 'Boy with the Dolphin,' now in the Palazzo Vecchio, and—to say nothing of his 'David'—designed, if he did not sculpture (for this seems more and more doubtful), the superb equestrian Colleoni in the square of the Scuola di S. Marco at Venice, attests his possession of the highest powers of conception and tremendous energy, and prevents doubts about his natural gifts. The pedestal of the Colleoni group is, according to the inscription on Leopardi's tomb, by that illustrious Venetian. Although the surcingle of the horse bears the words "A. Leopardi F.," there are critics who say the "F." means "fudit," and not "fecit"; we know Verrocchio prayed the Signory to allow Lorenzo di Credi, his pupil, to complete the horse he had begun. If the horse is Verrocchio's, to talk of his lack of genius is preposterous. If the rider is his—and this agrees with the record on the tomb of Leopardi, which states that he designed the pedestal—then the master of Leonardo had no superior in the glyptic art, and Michael Angelo does not stand alone in the renaissance of design. Whatever Leopardi meant by the inscription on the surcingle, we must remember when weighing his evidence that he had been banished for forgery, and in 1490 recalled to finish Verrocchio's design. This question of authorship has been

treated more than once, and at some length, but no one seems to have asked what, if not employed on this task, Verrocchio was about between 1479, when he began the Signory's commission for this group, and his death in 1488. There can be no doubt that he modelled a horse for this monument, and he must have made a design for the rider, because it was on hearing that another artist was talked of to execute the latter, Verrocchio broke parts of the model and departed for Florence. This book is intended to be a sequel to that on Ghiberti and Donatello which we have already reviewed, and it carries on the tale of art to the end of the sixteenth century. Historically speaking, it has very considerable usefulness, and it does not fail to be readable. The slight sketch of the Siennese sculptors proves how much might have been done with the subject. Neither this book nor its forerunner supplies a consecutive history of Italian sculpture.

The Parthenon: an Essay on the Mode by which Light was Introduced into Greek and Roman Temples. By James Fergusson, C.I.E. (Murray.)—On the title-page of his 'History of Architecture in all Countries,' published in 1865, Mr. Fergusson placed a vignette exhibiting a "section of the Parthenon showing the mode in which light was admitted," and the letterpress gave a brief outline of the arguments by which he was prepared to maintain his original and daring suggestion. He had propounded it as early as 1849, in his 'True Principles of Beauty in Art,' and twelve years later, in 1861, had pressed it on the notice of archaeologists and the profession, and challenged discussion in a paper laid before the Institute of British Architects. If the scheme has not been accepted so widely as its merits deserve, the author is entitled to say that neither has it been controverted by any well-digested counter argument; he may in consequence fairly claim that it is in possession of the field, and will remain so until ousted by a suggestion which, in the absence of literary authority either way, shall better meet the requirements of the case, artistic as well as practical. In the present publication every possible assistance is given to the study of the subject by plans, sections, elevations, and views of all the monuments that come into question; the book will thus remain a manual for all students of the arts of the Greeks who have the courage either to adopt or contest the solution it puts forward of one of the greatest enigmas of classic architecture. The scope of the work is comprehensive; but the title of 'The Parthenon' is appropriate, as interest is chiefly concentrated on discovering how a building which is admittedly perfect in every other respect was perfectly lighted in the interior—the interior which contained the masterpiece of the supreme genius in sculpture, the statue of Athene, by Phidias, in ivory and gold. This statue, nearly forty feet high, the utmost height for which there was headway, was erected about seventy feet from the entrance to the nave, an apartment divided by parallel ranges of columns into a central nave and lateral narrower aisles. That light was stinted for the display of a statue in ivory and gold of which not only the exterior and interior of the buckler, but the very edges of the sandal soles, were enriched with elaborate compositions of combats, is as little to be allowed as that, according to the supposition of some American theorists, it was exposed to be smoked by numberless oil lamps and torches. But it is certain that there were no windows in the side walls, and equally certain that no sufficient light could have entered through the doorway, even though this had not been shaded by the double portico in front of it. It is agreed, therefore, that the light must have been admitted from above by an opening in the roof; but in the absence of either glass or any other sufficiently translucent substitute, the difficulty of excluding severe weather, stormy winds and torrential rains, at the same time that

light is admitted, is the problem of which we are here offered a solution. Some theorists have assumed as a matter of course that the opening was over the nave upon the axis of the building; but it does not appear that they have worked out constructive details as to the relation of roof and ceiling, or any scheme to intercept or divert downfall. Mr. Fergusson differs from all predecessors; he makes openings at intervals in the roof over the aisles, and admits the light into the central nave through a clearstory. Light upon this assumption would be admitted through vertical openings, which could be sufficiently screened from weather, without excluding light, by grilles and blinds with far more facility than horizontal openings. The consequences involved in this assumption are certainly serious; but Mr. Fergusson accepts them with a light heart and deals with them, it must be said, with ingenuity worthy of his unflinching confidence. To accommodate the clearstory he does not hesitate to surmount the columns of the interior with a third range—without warranty, it is true, either documentary or monumental, but demanded by the necessity of the case. An addition is thus made to the height of the *naos*, which, it must be said, seems to encroach perilously on the limit fixed by the known slope of the roof, and to involve some inconvenient construction that may not remain unimpeached. Neither is it likely that assent will be general and spontaneous to the underside of the marble tiling being exposed to view within, above an open timber roof, or to the contrivance by which rain water is shown to be delivered from the secondary roof over the aisles. In the mean time, however, the author is on the strong ground that his scheme effects the purpose which the ancient architect must have had at heart; and he is entitled to disregard adverse criticism which does not provide an alternative scheme at least as effective, and at the same time open to fewer and less important practical objections. The same system is worked out and illustrated in detail for other temples, especially for that other example of Hellenic architectural genius, the temple at Bassæ, where, however, the space at command for the clearstory seems relatively still more cramped than in the Parthenon. The lighting of Roman temples is treated with equal originality and thoroughness. The variety of interesting issues which are raised in the book is indeed extraordinary; and the number of assailable points is, as usual in such cases, likely to be proportionately increased. But the author is to be congratulated on the production of a work which is certain to advance the discussion respecting the most interesting issue of all, by the candour with which its true difficulties are set forth no less than by the ingenuity with which they are encountered.

DRAWINGS FOUND AT CHATSWORTH.

ABOUT ten years ago, when I was looking over the collections of drawings and prints at Chatsworth with a view to making a report to his Grace the Duke of Devonshire on the treasures of that part of the library, I had the good fortune to find two volumes filled with drawings, which had probably not been studied since the days of William, the second duke (the collector). At all events they had been forgotten, and only one volume, which I may designate the second, has been examined since I unearthed them; two or three connoisseurs only have yet seen it, and no one besides myself has examined the first, so that students may be interested in a few notes of mine on these remarkable works.

The first volume contains about forty examples, probably all of which were formerly in Vasari's possession (see the 'Vite,' &c., 1878, i. 258), and formed parts of his collection of drawings in five volumes. They are, as Vasari described them, filled with drawings pasted on both sides of each leaf, grouped according to the artists, and enclosed by ornamental borders,

which were executed in bistre by Vasari, or, more probably, one of his pupils. The name of each artist is placed in a cartouche below; the woodcut portrait of the painter, taken from Vasari's own book, is in a tablet above. The edges of most of the pages have been cut.

To describe the whole of the drawings in this volume is out of the question; but if you will allow me I shall select two or three examples of the finest class. The most important is a Holy Family drawn with ink and black chalk, evidently preserving the first conception of a great work, and remarkably free in handling. I do not hesitate to attribute it to Perugino, and I believe it is the original composition of the so-called Raphael drawing which was recently purchased by Dr. Lippmann for the Berlin Museum, and whether it be by Perugino or not, it will be interesting to know the opinion of the doctor when, at his leisure, he has compared the Raphael and the Perugino. I imagine he will find the drawing he secured to be a neater and more highly finished rendering of the same composition, but I think he will also find that in reproduction it has lost a great part of its beauty, however pretty it may seem. I shall simply allude to what Signor Morelli has said about the Berlin drawing. He declares that this work is unmistakably by Perugino. The style of the example at Chatsworth confirms this opinion formed independently by one of the most trustworthy critics of our time. Also in this volume are two studies by Carpaccio in black chalk; one of them is the reverse of the other. They were evidently made for his magnificent series of frescoes of the life of St. Ursula, painted in 1490 in the chapel of the Scuola di Santa Orsola at Venice. One of these represents the arrival of St. Ursula, the prince her husband, and the virgins her companions, at Rome, and their meeting Pope Cyriacus outside the gates of the city; the other is a slight sketch of the martyrdom of St. Ursula and her companions at Rome.

Next in point of interest is a study in black chalk by Ghirlandajo for the head of one of the attendants on a maiden of the Tornabuoni family whose figure is in the 'Nativity of the Virgin,' one of the frescoes on the left of the choir of S. Maria Novella at Florence. In this study we see where Michael Angelo must have learnt his vigorous manner of rendering first thoughts. On the reverse of this study is a sketch, likewise in black chalk, for the full-length figure of another of the ladies in the same fresco. In the Print Room of the Museum is the first design for the whole composition of the fresco, very slightly drawn in ink. It may be observed that a headdress similar to that of one of these figures is worn by the seated Virgin in another of the same frescoes which represents St. John the Baptist preaching. With the above is one of the finest drawings in silver-point on bright salmon paper known to me. It is a study for a Madonna's head and hands made by Filippino Lippi. There is likewise a highly finished drawing in ink on vellum representing a portion of a 'Triumph of Silenus' by Andrea Mantegna.

The second volume contains, on sixty-five pages, eighty-two drawings by Rembrandt, Rubens, and Van Dyck. Most of these were purchased with the collection of about five hundred examples from N. A. Flink, of Rotterdam, by the second Duke of Devonshire, for 12,000 florins. Others have the well-known marks of Prosper Henry Lanckrink and Sir Peter Lely. The Rembrandts are thirty-five in all, twenty-nine of them being landscapes of a very beautiful kind. Others represent the history of Isaac and Esau with all the refinement of the master's happiest mood. By Rubens there are several landscape studies from nature slightly tinted. Among the Van Dycks not fewer than eight are masterly studies for the 'Icones.' They are, of course, superior to the prints, and they show interesting variations.

The Duke of Devonshire, in the most liberal

spirit, gave me leave to have reproductions made from this collection, and placed the volumes in my hands for that purpose. When it is considered that every specimen is new to the present generation of connoisseurs, and that the drawings are mostly intact and of the finest character, it is not too much to assume that such a publication will add to the debt of gratitude that lovers of art owe to the duke, and afford to experts the greatest profit and pleasure.

GEORGE W. REIN.

THE ROYAL ARCHEOLOGICAL INSTITUTE.

THE annual meeting of this body was opened at Lewes on Tuesday last by the reception of the members by the Mayor and Corporation. After the customary address had been presented, the Earl of Chichester, the president of the meeting, who is also President of the Sussex Archeological Society, delivered the inaugural address. His speech was short and to the point. He showed how very far the science of archeology was from being "worked out," as some thoughtless persons have supposed, and then touched briefly on some of the events and persons which have made the county of Sussex memorable in English history. On the conclusion of the address the party visited Lewes Castle, under the guidance of Mr. G. T. Clark. The Castle is the chief object of interest in Lewes, as the Priory, which might have vied with or even surpassed it, has almost entirely perished. The Castle probably existed in pre-Norman times. This, indeed, is almost certain from the fact of its being built upon a huge mound, which, though partially natural, has evidently been much increased in size by the hand of man. We know that the castles of the Anglo-Saxons were commonly, though not quite universally, mounds with a stockade on the top. It was not till after the Norman time that it became the custom to remove these strong wooden erections and supply their place by a curtain wall around the top of the mound. The Normans were not mound builders: when they found a hill ready to hand they used it, as at Berkeley and Lincoln; when no mound existed they built a huge square keep. Of this latter kind the Tower of London is the best known, though perhaps not the most favourable example. At Lewes there was the mound with its steep sides and ditch ready to hand; here what is called a shell keep was built, enclosing the top of the hill. Some remains of the fortification still exist in a much mutilated condition. This keep was, perhaps, all that the first Norman owner thought it needful to erect. The successors of William de Warenne, if not William himself, soon found that a larger enclosure was required, and took in a large plot of land adjoining it, which included a conical hill known as Brack Mount, on which a tower was built. Thus Lewes presented the singular spectacle of a castle having two keeps within its enclosure. The tower on Brack Mount has been swept away, so that we have no certain knowledge of its date or character. That the encircling wall of the whole fortification was a Norman work we know, as one gateway remains in a nearly perfect condition. Mr. Clark compared it to the one yet existing at Tickhill. A barbican was added, seemingly in the time of Edward I., which is interesting from the fact that it contains grooves for a double portcullis. At the base of the Brack Mount the Rev. W. R. W. Stephens read an interesting paper on the battle of Lewes, in which the fullest justice was done to Simon de Montfort and those who acted with him. We think, however, that the unpopular party—it would perhaps be a misleading phrase if we called them royalists—might have had somewhat more said on their behalf.

The party then divided, one portion going to visit the battle-field of Lewes, the other to examine the small remains that are left of the Priory, under the guidance of Mr. W. H. St. John Hope and Mr. Somers Clarke, jun. The Priory of St. Pancras, had it been spared to us, would pro-

bably have been one of the most interesting Norman buildings in England. Little, except mere fragmentary blocks of masonry, almost entirely divested of architectural detail, exists above ground. Some excavations have, however, been made which have brought to light much that is interesting. At present they have only been carried as far as the site of the domestic offices. When the nave of the church is reached, which we trust may be next summer, it is probable that many interesting discoveries will be made. The choir and chapter-house were laid open, and, of course, destroyed, in making the Brighton and Lewes Railway. In the chapter-house were found two leaden chests containing, as inscriptions on them showed, the bones of William de Warenne, the founder, and his wife Gundreda. The date of the original building is about 1077. William de Warenne and his wife were highly prepossessed in favour of the Cluniac order, and, after some difficulty raised by the abbot of the mother house, were permitted to found a branch at Lewes. The early church was of but small dimensions; it was much enlarged between the years 1136 and 1147, and a second dedication took place in the time of the third earl of the house of Warenne. Small as are the existing remains, it is possible to distinguish between the work of the first and the second builders.

Adjoining the Priory gateway is Southover Church, dedicated to St. John the Baptist. It is a singular building, not without points of much interest. The old tower fell down in the earlier part of the last century, and was replaced by a new one of brick, of commanding dimensions. The proportions of this tower are excellent. Its builders, though of course ignorant of the principles of Gothic architecture, had inherited its feeling. The church underwent restoration some years ago and has suffered not a little. Its rude early Norman columns remain, but the level of the floor has been raised and their bases are not shown. No record evidence, so far as we could ascertain, exists as to the time at which this church was built. We should assume that its date is not much subsequent to the Conquest. On the southern side is a modern chapel, built in imitation Norman of good character, in which are preserved the leaden coffers which contain the bones of William de Warenne and his wife. They are reverently cared for, but, knowing as we do the manners of tourists, we are sorry that these precious remains are not protected from the fingers of the multitude by an iron grille. In one corner of the chapel stands a leaden vessel which was found in the Priory, which has probably contained the heart of some member of the great house of Warenne. In the middle is the grave-slab of Gundreda, one of the most beautiful relics of Norman art that has come down to us. Experts are of opinion that it was not executed till about fifty years after the lady's death.

In the evening Mr. E. A. Freeman, President of the Historical Section, read a powerful paper on South Saxon history.

The temporary museum contains many objects of interest. The rubbings of monumental brasses, which are exhibited in a room apart from the rest of the collection, form an almost complete gallery of art as far as Sussex monuments are concerned. Some are of great beauty, and nearly every one is interesting to the local antiquary. One of a prior of Lewes is especially noteworthy as having in the canopy an effigy of St. Thomas of Canterbury. The royal orders as to effacing everything that commemorated the murdered archbishop were carried out so strictly that in this country figures of him in any form are almost unknown. Another brass to a certain Anne Foster, dated 1591, contains a representation of a dead body tied up in a shroud, which is well worth notice as it evidently represents a corpse that was prepared for burial without a coffin. From Henfield we have a brass to a little boy aged nine, who was called Menelib Rainsford. His death took place in 1627. The inscription

to his memory is very striking on account of the heathenism of its style:—

Great Jove hath lost his Ganymede I know,
Which made him seek an other here below,
And finding none, not one, like unto this,
Hath ta'en him hence into eternal bliss.
Cease then for thy dear Menelib to weep
God's darling was too good for thee to keep.
But rather joys in this great favour given
A child on Earth is made a Saint in Heaven.

Among the prehistoric antiquities are many celts of stone and bronze, and a mould for casting bronze spears that has recently been found in Cumberland. It is, we believe, the finest object of the kind known to be in existence. Coming down to a later time, we have a set of fruit trenchers with curious verses upon them and much rude slip ware, among which is a doll's cradle with the name of Joseph Glass upon it, dated 1703. There is also a pin-cushion, inscribed "God bless P. C. and down with the Rump," which carries us back to a time when party differences were fought out by less gentle means than are used at present. A coloured tracing of a painting from Wisborough Church is noteworthy as illustrating the legends of Longinus, the Roman soldier who, according to tradition, pierced our Lord's side with his lance and was cured of blindness by the sacred blood touching his eyes. On the other side of the crucified Redeemer is a figure offering a heart-shaped object, evidently intended to represent the sponge of vinegar. The comic ugliness of the face of this man is very striking. There is also a large collection of iron fire-backs, made in Sussex when this county was a chief seat of the iron manufacture. We observed on them the royal arms and those of Pelham and the Vintners' Company, a representation of the death of Joseph, a salamander in flames, dated 1550, and some fine mediæval specimens, one with an elaborate merchant's mark, another with some heraldic lions, which are far more striking than any beast to be found in the zoological gardens. A fragment of Roman tile from Silchester should be noticed. When the clay was wet a dog ran over it and made a most perfect impression of one of his feet. We wonder whether any naturalist is so expert as to be able to tell us from this long-preserved impress what breed of dog it was that strayed among the Roman kilns.

On Wednesday at ten a special train took the members of the Institute and their friends to Pevensey. On the way their attention was directed to a human figure of vast dimensions cut in the turf of a chalk hill. It is known as the Wilmington Giant, and local archaeologists are of opinion that it dates from Saxon times. This is by no means certain; but the figure is undoubtedly old, and ought to be carefully preserved.

The Roman and mediæval remains of Pevensey have often been described. There is certainly no place in Britain, not the Roman wall itself, which so impresses one with a sense of the power and greatness of that vast empire of which we were once a part as do the crumbling walls of this deserted city. The exterior walls are all mainly, though not entirely, Roman. The mediæval castle, partly late Norman and partly Edwardian, has been a large and imposing structure, but is dwarfed, both to the eye and the imagination, by the ancient work. The town of Pevensey is outside the Roman walls. Andrew Borde, the reputed author of the 'Merry Tales of the Wise Men of Gotham,' once lived here, and local tradition affirms that the vagaries of the Pevensey corporation suggested some of the details of that curious work. Pevensey Church is an interesting First Pointed building. The arcades have clustered and octagonal columns alternately. The old grave slabs seem to have been swept away in some modern restoration. The south wall of West Ham Church is Norman. The tower arch has been pronounced by some to be First Pointed, but we have no doubt that it is early Perpendicular. The chancel is of the time of Henry V. There are some interesting remains of old stained glass in the windows. The rood-loft, we were in-

formed, yet remains, stowed away in the tower. We did not see it, but were told that it is good late Perpendicular work. An altar stone, probably that which stood in the north aisle, yet exists. It owes its preservation to the fact that it has been used as a grave slab. The crosses remain, but it is also inscribed "P. H., 1602."

Rye, it need hardly be said, is full of interest, and a whole day might well have been devoted to it. One of the gates—the Land Gate, as it is called—is a noble fabric of the time of Edward III., which reminded those who have seen it of the gate of Rockingham Castle. The church at Rye is Transition Norman; the arches are pointed and have nail-head mouldings. There is a curious wooden pulpit, much restored, which is certainly not later than the earlier years of Henry VIII. The choir contains much Early English work; the eastern window is Perpendicular; behind the altar are two recesses in the wall which have had no projecting mouldings. Such a feature is very uncommon, and should be carefully preserved in any future structural alterations.

Winchelsea was the next place visited. The old town was destroyed by a storm. The present one was built by Edward I., who caused it to be laid out in thirty-nine quarters, or squares, divided from each other by streets at right angles, a plan almost exactly similar to that of several American towns. It was fortified from the first, and three of its gates still remain. In 1359 the town was sacked and partly burned by the French, who are said to have forced their way into the church and to have carried off as captives several of the more beautiful of the women. The church has been, and indeed still is, a magnificent structure. The nave has disappeared—indeed, there is some doubt, though probably an unreasonable one, as to whether it ever was built. The north and south transepts are in ruins. The choir remains perfect, and is a noble example of the Decorated style, well worthy of the study of all who are interested in architecture. There is a remarkably beautiful sedilia in what we take to have been the Lady chapel, and another, almost equally good, in the south aisle. There are several very fine canopied tombs with well preserved effigies of knights. All are deserving attention. The most noteworthy, perhaps, is that of Gervase Alard, Admiral of the Cinque Ports. It is of the latter part of the thirteenth century, and is said to be the finest monument in Sussex. The figure holds a heart in his hands. It is well worthy of study as a specimen of military costume. There is a Purbeck marble effigy in the north aisle, somewhat like those in the Temple Church in London. These latter have lost much of their interest from restoration. The Winchelsea example is almost as perfect as when it left the sculptor's hands. We believe there is no nobler effigy of the kind to be found in Britain. The Franciscan church, the choir of which alone remains, stands in the grounds of Major Styleman. It has been a very graceful Decorated building, and is remarkable for having an apsidal chancel.

In the evening Mr. Micklethwaite, the President of the Architectural Section, gave his inaugural address.

First Art Gossip.

THE Royal Academy has taken corporate action, as we hoped would be the case, in addressing the Prime Minister and begging him to promote the removal of the Wellington monument to a proper site in St. Paul's. In addition to, and independently of, the Academy's action, a memorial, signed by nearly every artist of note in London and many writers on art, in all about 200 persons, has been presented to Mr. Gladstone, begging, in the terms we have already quoted, that the monument may be completed and properly placed. A third memorial to the same effect, signed by more than a hundred Members of Parliament, preceded the above. If memorializ-

ing is of any use the thing may be said to be done, especially as there can be no doubt the desire of the Dean of St. Paul's and some of his leading clergy is that due honour shall be paid to the duke and his sculptor.

MR. CHARLES VACHER, a very popular draughtsman in water colours, died on the 21st ult., aged sixty-five years. He was the son of the well-known stationer and bookseller in Parliament Street, Westminster, and received most, if not all, of his art education in the schools of the Royal Academy. He travelled in Germany, France, and Italy, and, after the fashion of that day, made a great number of sketches, which supplied the material of more elaborate drawings exhibited at later dates, with many pretty additions of sentiment, light, and shade. His first appearance was at the Royal Academy in 1838; his next occurred at the British Artists' gallery in 1843. In 1846 he joined the New Society, since named the Institute of Painters in Water Colours, and from that time was a very frequent and copious contributor to its gatherings. In 1853 he sent a drawing to the British Institution.

For the Prince of Wales Mr. R. W. Edis has designed some additions to Sandringham, and is superintending their execution. They comprise a ball-room, which is 60 feet by 30 feet, exclusive of the window bays, post and telegraph rooms, &c., the architectural style of which was dictated by that already prevailing in the building. On this style, which is not distinguished by energy or beauty of expression and proportion, Mr. Edis has improved by imparting something like character; the type of his work is Elizabethan, with Italian elegance and compactness superadded. The ball-room is lined with a white panelled dado, and enriched with a frieze of elaborate and delicately wrought Cinquecento scroll-work. A lofty mantel-piece distinguishes the fireplace, and below its handsome canopy is inserted a picture, and also well-proportioned panelling. The angles of the recesses are emphasized by tall Corinthian columns, and accompanied by pilasters. A musicians' gallery extends across one end of the room. The ceiling is a low Elizabethan arch panelled with shallow mouldings. The prevailing colour of the wood-work is white. This hall will be decorated above the dado with the Indian arms and armour collected by the Prince of Wales.

THE Dyce-Forster Reading Room in the South Kensington Museum is now open to readers from 6 to 10 o'clock p.m., and illuminated by a very steady and clear electric light.

Among recent additions to the South Kensington Museum the visitor may well notice a group of Limoges enamels of peculiar beauty and rarity bought from the Blenheim Collection. They are in a case in the centre of the bridge which divides the South Court into two portions. Among them is a ewer decorated with a Triumph of Ceres in translucent enamels of the richest colours and gold pencilings. The neck is enriched with acanthi, and has been restored; the handles, body, and foot are of elegant form and proportions. It is attributed to Suzanne de Cort, and cost 992l. 5s., which is quite as much as it is worth. Another work is by Jean de Cort, and consists of a dish of black enamel, with the Vision of St. John painted in grisaille, enriched with carnations and gold on the upper portion, which is signed "J. C." On the bottom of this dish are cartouches and grotesque heads in white and carnations, enclosed by a gilded wreath. The price was 1,146l. 12s. Besides there is a pair of hexagonal salt-cellars, with Scripture subjects, including Adam and Eve and other figures painted in grisaille on the sides; there are laureate heads in the bowls. On a screen in one of the water-colour rooms may be seen several drawings by D. G. Rossetti, including that superb study in red and black chalk made for the head of 'Astarte Syriaca' (R.A. 1883, No. 322). The

drawing was bought at the Rossetti sale in May last, and is one of the most pathetic of his works. On the same screen are some capital drawings in pencil by the same artist, including a profile head of a lady and a small whole-length figure of Mrs. D. G. Rossetti. Lower down on the screen are two large drawings by Turner, showing the south view of Salisbury Cathedral from the Cloisters and the interior of the Chapter House at the same place.

An accomplished correspondent comments on a recent addition to the Museum at South Kensington:—"I should like to be allowed to call the attention of the authorities to the character of a very costly article bought for the nation at the Hamilton Palace sale. It is well known that some of the objects in this collection were not worthy of the importance an enthusiastic public attached to them. An example of what may be called the fallacies of dilettantism occurs in the gilded cabinet or sideboard of 'Vernis-Martin,' which is now placed in the main alley of the furniture corridor of the South Kensington Museum, and was bought for the nation at an exaggerated price. For an article of unchallengeable character this sum would be money enough, even if it secured a specimen of art in furniture of a rare order, and a good model for students and artificers. 'Vernis-Martin' is not furniture of a fine type, nor in any way desirable for imitation, and this example seems made up of some old panels, possibly from a sedan chair, on which are painted, in a florid Boucher-like taste, certain amorini with musical instruments and flowers. Some portions of these figures have been a good deal repaired by a comparatively modern and not fine hand. It is my opinion, in which the experts I have consulted agree, that the frieze, which is enriched with festoons of flowers, if not, as I think, likewise the pilasters dividing the panels, is entirely modern, if not quite recent, and is due to a dexterous rather than a highly accomplished hand. Had these paintings been by Watteau himself, rather than tawdry and commonplace sketches of genii and flowers, and had the whole thing been authentic, it would hardly be worth the 810l. it fetched in King Street. The South Kensington Museum possesses such a host of treasures, and its purchases have generally been made with so much good judgment, that this exceptional instance of the contrary nature deserves to be noticed, if it were only in order to put tyros on their guard."

M. MASPERO has left Cairo, and the collection at Boulaq is again without its keeper.

THE examination of the Babylonian tablets discovered at Abou Habbah, the ancient Sippara, shows that the collection was arranged in chronological order.

It is reported that M. de Sarzec has been appointed French Consul at Baghdad, and has got a firman for excavations in Babylonia. The Porte has refused to renew the British firman.

THE respected sculptor A. J. Jerichau, whose name is perhaps more familiar to English ears on account of his wife's paintings than his own works, died at Copenhagen on the 25th ult., aged sixty-five years. He was one of the last of the pure classicists, and in 1839 and subsequently studied in Rome under Thorwaldsen. Among his best-known works are 'Girls surprised while Bathing,' 'A Girl feeding Doves,' the colossal 'Hercules and Hebe' (which belongs to the King of Denmark), and 'A Hunter attacked by a Lioness.' His friezes enrich the royal palace at Copenhagen, and represent the combat between Ajax and Hector and the marriage of Alexander and Roxana. His group of the Ascension belongs to the Princess Albert of Prussia. Besides these works he gained reputation by 'Adam and Eve,' 'A Sleeping Woman,' 'The Panther Hunter,' and the monuments of Oersted and Andersen at Copenhagen. Madame Jerichau died in July, 1881.

MUSIC

NEW SHEET MUSIC.

UNLESS appearances are deceptive there is a considerable falling off in the issue of what is generally termed drawing-room pianoforte music. The spread of academical teaching and the publication of cheap editions of the classics cannot fail to exercise some influence in the matter. When a complete set of Beethoven's sonatas can be had for half-a-crown, or a single work for a few pence, operatic fantasias and pieces of the *valse brillante* school are placed at a disadvantage, and thus commercial enterprise may prove beneficial in a reflective sense to the interests of art.

Whatever may be the cause, the present list of new pianoforte pieces is shorter than that of new songs or of new organ music. Of original compositions for the pianoforte the only examples worthy of notice are the following, which are all published by Messrs. Stanley Lucas, Weber & Co. The most elaborate example is a *Fantasia* by Mr. H. C. Banister, a musician more widely known as a teacher and as the author of a capital little work on the theory of music than as a composer. Still the present work is numbered Op. 35 and is dedicated to Prof. Macfarren. Though entitled a fantasia, it is so nearly in regular form that it would pass exceedingly well as the first movement of a lengthy sonata. A restless and agitated introduction in F minor, in which a general vagueness of tonality prevails, leads to an *allegro con anima* in the same key, with a stormy first subject, but an attractive and Mendelssohnian second theme. The development shows many points of musicianly ingenuity, and the effect of unity is preserved by the reappearance of the introductory motive prior to the recapitulation and again at the close. Mr. Banister does not spare his executant, the work as a whole being as difficult as it is brilliant. The C natural on p. 3, bar 7 from the end, must surely be a printer's error. *Impromptu Gavotte*, by Mr. Walter Macfarren, is of course a piece of humbler pretensions alike in construction and difficulty. It is open to question whether the old dance forms have not been thoroughly exhausted by pianoforte writers, and should be let alone for a time. Mr. Macfarren's piece, however, is an exceedingly good example of its kind, and may be recommended as certain to please. *Three Spanish Dances*, by Mr. A. Ashton, Op. 7, consist of a Pavane, a Sarabande, and a Fandango. We have had occasion to note one or two of the composer's larger chamber works which have recently found their way into the concert-room. The present trifles are exceedingly well written, but they lack brightness and spontaneity, and are scarcely likely to gain popularity as teaching pieces. *Fantaisie Barcarolle* in A minor, by Mr. G. P. Moore, justifies its title by its discursiveness, the barcarolle rhythm being broken more than once by episodes in other measures. These are rather laboured, while the principal theme is flowing and melodious. Mr. Moore's piece makes considerable demands on the executive facility of the player. On the other hand, a *Barcarolle* in A, by Miss Mary Carmichael, is of moderate difficulty, save for some extensions. The last-named composition is tolerably pleasing, though without much distinctiveness of character. The last on our list is a *Scherzetto* by Maude Valérie White, a lively but very brief little sketch for four hands.—Of arrangements mention may be made of a clever transcription for four hands of the *March to Calvary* from Gounod's 'Redemption,' by Mr. Berthold Tours (Novello, Ewer & Co.); and, by the same hand, the familiar *Entr'acte* from Gounod's 'La Colombe,' for piano and violin.

From a very large parcel of vocal music we select for first mention a series of five sacred songs by Mr. F. H. Cowen (Metzler & Co.). There is a strong tendency in favour of religious senti-

ment in many of the popular ballads of the day, especially those dealing with love and death, and Mr. Cowen has not taken any distinctly novel departure as regards musical style in these compositions. He has selected the verses of Adelaide Procter, Mrs. Hemans, and others, and has illustrated them in ordinary modern song form, which is something entirely different from that of the airs of an oratorio or a sacred cantata. The first of the series, entitled *Evening Hymn*, is, on the whole, the simplest, consisting of a charming little melody repeated four times without variation and with no elaboration in the accompaniment. The next, *Light in Darkness*, is a series of questions and answers, the former being set in a minor key and the latter in the tonic major. The song is extremely expressive, the conclusion being especially effective. *The Pilgrims* resembles the first-named song in simplicity, and with scarcely any alteration would make an excellent hymn tune. *The River Shore* is more in the ordinary ballad style. The melody is naive and cheerful, and the murmuring accompaniment has a pleasing effect. *Passing Away*, the last of the set, commences in a sad vein, but works up to a bold and jubilant peroration. A composer can display ability as much in a trifling sketch as in a work of large calibre, and these songs are as musically as they are attractive. They may not add to Mr. Cowen's reputation, but they will certainly not detract from it. A good word must be said for *The Angel that Cometh*, by Michael Watson, an expressive and rather declamatory setting of some verses by Adelaide Procter. *Yesteryear*, by Lady Arthur Hill, is a sentimental ballad of the regretful kind; while of a more cheerful tone and very simple are *Sweet Lavender and Between Ourselves*, by J. L. Molloy, and *Think of Me*, by A. H. Behrend. We have received five songs by A. Schliebner (Stanley Lucas, Weber & Co.). The name of the composer is not familiar, but he evidently possesses some talent, which he should be careful not to employ unworthily. Two settings of verses by Longfellow, *The Wave* and *The Rainy Day*, are graceful and well considered, but the remaining three are associated with childish and ridiculous words, and are utterly valueless. *Dreams of Thee* and *La Vieille Histoire* (a song with French words), by Mrs. Blanchard Jerrold, are excellent in idea, but the composer is either ignorant of the elementary laws of harmony or else ignores them in a wilful and unjustifiable manner. As sentimental ballads of at least average merit we may name *I miss Thee*, by Arthur Hervey; *Why so loudly beats my heart?* by Louis Diehl; and *More and More*, by A. M. Wakefield. An agreeable song with a pretty refrain in waltz rhythm and suitable for female voice is *The Flower of the Vale*, by Mary Carmichael. Six songs by Martinus Scriberus (Novello, Ewer & Co.) are as peculiar as the *nom de plume* of the composer. His aim has evidently been to avoid commonplace alike in the selection of words and in their illustration—a course in itself thoroughly commendable. But this endeavour may lead to the error of mistaking eccentricity for originality, as it has done in the present instance. Some of the verses chosen certainly do not yearn for musical expression, and the songs as a whole are unmelodious, laboured, and harsh in manner. Two examples, *Old Clothes* and *Two Violets*, contain a few charming phrases proving the composer's talent, which only needs fair play to express itself agreeably. *The Little Lass o' Bray*, by Gabriel Davis, is a pretty and piquant setting of some rather foolish words.—Other songs worthy of mention, as good of their kind and likely to please, are *Nita*, a serenade in the Spanish style, by Ximenes Y. Peña (C. Jefferys); *A Lullaby*, by A. E. Simson (Edinburgh, Pater-son & Sons); *A Song of Love*, by Lord Henry Somerset (Moutrie & Son); *Stars of the Summer Night*, by Vincent Morgan (Lamborn Cock); *Cloister Voices*, by H. T. Bywater (Joseph

Williams); and *The Maiden's Message*, by W. C. Levey (same publisher).

Original Compositions for the Organ (Novello, Ewer & Co.) is a new series of pieces by English composers, nineteen numbers of which are now before us. They vary in length, style, and merit, and it would occupy too much space to criticize them all in detail. Some have no special significance, and it will suffice to indicate those which are most worthy of attention by organists. No. 1 contains two introductory voluntaries by George J. Bennett, pleasing and musicianly; No. 2, three andantes by Hamilton Clarke, is also an attractive number; and so is No. 3, a postlude for Christmas by Dr. Garrett, founded on the old carol 'Good King Wenceslas.' No. 8, another Christmastide voluntary, in the pastoral style, by Sir Frederick Ouseley; No. 13, a concluding voluntary or fantasia on the tune 'St. Mary's,' by C. E. Stephens; No. 15, *Allegretto*, by C. H. Lloyd; No. 17, three pieces by H. M. Higgs, in various styles and well developed; and No. 19, two short pieces by C. H. Lloyd, may all be recommended as useful additions to the library of the organ loft.

Musical Gossip.

The festival of the Three Choirs will be held this year at Gloucester, from Tuesday, Sept. 4th, to Friday the 7th. From the following sketch of the arrangements it will be seen that care has been taken to make the festival interesting in a general as well as a local sense. On Tuesday morning 'Elijah' will be performed; on Wednesday morning a new cantata, 'St. Mary Magdalen,' by Dr. Stainer, anthems by Bird and Gibbons, and Beethoven's Mass in c; Wednesday evening another new cantata, 'Sennacherib,' by Dr. Arnold, and Mendelssohn's 'Lobgesang'; Thursday morning Mr. Villiers Stanford's *Elegiac Symphony* and Gounod's 'Redemption'; Friday morning 'The Messiah.' On Tuesday and Thursday evenings concerts will be given in the Shire Hall, the principal items being a new choral work, 'The Glories of our Blood and State,' by Mr. Hubert Parry; Mozart's *Symphony in c minor*; and Mendelssohn's 'First Walpurgis Night.' On Friday evening the festival will conclude with a special service in the nave of the cathedral, in which the full chorus and orchestra will take part. The conductor will be Mr. Charles L. Williams, except for the new works, which will be conducted by their respective composers. We have no hesitation in characterizing this as an admirable scheme, and it is to be hoped that it will meet with sufficient support from the musical public. The principal vocalists engaged are Mesdames Anna Williams, Avigliana, Davies, Pease, and Hilda Wilson; and Messrs. Lloyd, Boulcott Newth, F. King, W. H. Brereton, and Santley. The orchestra of sixty-six performers will be led by Mr. Carrodus.

A two days' musical festival will take place at Wolverhampton on September 13th and 14th, the principal works to be performed being 'Elijah,' 'The Mount of Olives,' Hummel's 'Alma Virgo,' Macfarren's 'Lady of the Lake,' and Mackenzie's 'Jason.'

The Covent Garden Promenade Concerts will commence to-night under the direction of Mr. Gwyllyn Crowe.

A WEEKLY series of promenade concerts, under the direction of Mr. Manns, will also be commenced this evening at the Crystal Palace. The full orchestra of the Saturday concerts will assist.

The current number of *Le Ménestrel* contains an eloquent article on the Bayreuth performances of 'Parsifal,' from the pen of M. Victor Wilder. The writer speaks with the utmost enthusiasm of the work and its interpretation, and declares the impressions produced on the audience to be unique and indescribable. M. Wilder concludes in these words:—"In the

production of a new form Wagner has in some manner given us an additional sense, as the study of a strange language opens up the treasures of another literature. Is this a reason for despising the masterpieces written in the native idiom? I do not think so; and no one will persuade me that it is necessary to spit upon Mozart or Beethoven in order to be a worthy follower of the new religion. In matters of art I am a pagan, and I admit a plurality of divinities." With these sentiments musicians of moderate opinions will cordially agree.

THE latest addition to the series of "The Great Musicians," now in course of publication by Messrs. Sampson Low & Co.—'Mozart,' by Dr. F. Gehring—is unquestionably one of the best yet issued. Within the limits of 131 pages the author has condensed all the chief facts of the great composer's life. We can pay it no higher compliment than in saying that the little volume reads like an abstract of Jahn's great work. The style is very clear and thoroughly interesting, and though any detailed account of Mozart's compositions was obviously impossible, the short criticisms given in the course of the narrative are just and discriminating. To those who have not time to examine larger works on the subject we can heartily recommend Dr. Gehring's little volume.

FLOROV's posthumous opera 'Der Graf von Saint-Mégrin' will be produced next December at Cologne. The libretto is taken from Dumas's drama 'Henri III. et sa Cour.' It is stated that the work was performed at Paris in 1840 under the title of 'La Duchesse de Guise.'

THE *Musikalisches Wochenblatt* states that the recent performances of 'Parsifal' at Bayreuth have been so well attended that a further series may be given next year.

DRAMA

THE WEEK.

TOOLE'S.—Revival of 'M.P.,' a Comedy in Four Acts. By T. W. Robertson.

LYCEUM.—Mr. Irving's Farewell Appearance.

A CREDITABLE amount of success attended the experiment commenced at Toole's Theatre by Mr. T. W. Robertson of reviving the comedies of his father. This result is the more encouraging as the circumstances attendant on the opening venture were unfavourable. Of the series of Robertsonian comedies 'M.P.' is the flimsiest and the least dramatic. When given thirteen years ago at the Prince of Wales's Theatre, with Mr. and Mrs. Bancroft, Mr. Hare, and other experienced actors in the principal characters, it obtained what might almost be called a *succès d'estime*. Playgoers flocked to see it because the class of work and the theatre were alike in full vogue, came away with a sense of disappointment, and gave utterance to the opinion that the vein of novelty was exhausted, and the days of the class of entertainment were numbered. Robertson did not live to test the truth of these assumptions. 'M.P.' ran its course, and until now has not been revived. The glamour that hung around the Prince of Wales's is now dispelled, and the piece is seen to be invertebrate. It remains sympathetic, however, and has under its changed conditions power to amuse and interest. A hold still firmer will probably be taken by the stronger pieces which are to follow, and the experiment will thus prove a success. In 'M.P.,' as in other works, Robertson employs the species of antiphonal utterance between two pairs of lovers he was the first to introduce. Nothing can be less natural than this device, to which, however, some of

Robertson's best effects are attributable. Since his time it has been vulgarized, and it is not likely again to be employed. The intrigue is slight to absolute tenuity, and the framework of the story belongs wholly to the past. Easy, however, as is the task of censuring individual features, the fact remains that 'M.P.' repays revival. Its characters are amusing and cleverly painted, and the dialogue has the pleasant pungency Robertson rarely failed to impart.

The best feature in the interpretation was the Ruth Deybrook of Miss Gerard. For some years past an actress whose forte is comedy has been thrust into sentimental rôles. Almost for the first time Miss Gerard has been allowed to show her comic vein, and the result is conspicuously successful. The demureness of the Quaker maiden and the love of fun that animated a disposition "all too full in bud for Puritanic stays" were admirably shown. Miss Cora Stuart has apparently built her method on that of Mrs. Kendal, whose level she is, of course, unable to attain. She seems, accordingly, too ebullient. Mr. Macklin is too tame as Talbot Piers. A good study of character is afforded by Mr. J. F. Young as Isaac Scoome; Mr. E. D. Ward in the younger Dunscombe plays with a freshness and spirit he has not previously displayed; and Mr. A. Beaumont assigns a recognizable individuality to Dunscombe senior. The reception of 'M.P.' upon its revival was enthusiastic.

For his farewell appearance on Saturday last Mr. Irving played 'Eugene Aram,' reduced into two tableaux, and 'The Belle's Stratagem' compressed into two acts. Between these pieces an entertainment of singing and recitation was given by Mr. Toole, Mr. Sims Reeves, and Mr. Herbert Reeves. The occasion was marked by a display of enthusiasm wholly unprecedented in modern theatrical annals. Mr. Irving's customary speech was wholly occupied with his American trip, and made no reference to novelties to be produced after his return. One of the first of these is likely to be a rearrangement by Mr. Wills of the story of 'Faust,' with Mr. Irving as Mephistopheles.

Dramatic Gossip.

TO-NIGHT witnesses the reopening of Drury Lane, the season at which house commences exceptionally early, and the opening of the new Grand Theatre in Islington.

THE competition for tragedy and comedy at the Conservatoire has been a complete surprise. For the first time during many years first prizes have been awarded for both tragedy and comedy to both male and female students. M. Lambert, a pupil of M. Delaunay, who in the scene between Hamlet and his mother carried off the first prize in tragedy, is spoken of as displaying singular powers. Mlle. Léa Martel, who as Marion Delorme took also a first prize in tragedy, is the daughter of an artist of the Théâtre Français and a pupil of M. Got. Mlle. Bruck, a pupil of M. Maubant, to whom a first prize for comedy was awarded, is a cousin of Madame Sarah Bernhardt; and M. Samary, who was equally fortunate, is a brother of the well-known actress of the same name.

TO CORRESPONDENTS.—D. J. F.—W. V.—E. M. C.—W. J.—received.
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